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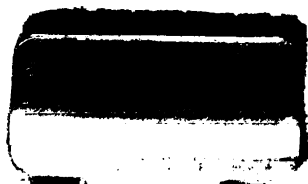
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INTERIOR DECORATION



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Interior Decoration

FOR THE SMALL HOME

BY

AMY L. ROLFE, M.A.

INSTRUCTOR OF HOME ECONOMICS, UNIVERSITY
OF MONTANA

New York

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TO MY FATHER

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PREFACE

IT has been the purpose to bring together in this book the chief principles of art as they may be applied to the furnishing of homes of people of moderate means. Many volumes have been written upon the subject of house furnishing which describe in great detail the expensive furniture, rugs, and tapestries which can be purchased only by those few individuals who are also financially able to employ professional interior decorators and who for that reason have less need for a simple guide. It is the people who must make their own selections of furnishings and plan their arrangement who especially require some economic and artistic knowledge on the subject, so that they may obtain the greatest amount of beauty and convenience for the least expenditure. If they understand color and form harmony in the essential relation to artistic unity, they should then have sufficient confidence to express some of their own individuality in their homes as they endeavor to

combine the ideal with the practical. Beauty and suitability will by this means be the result of a conscious obedience to the laws of art.

The author gratefully acknowledges the helpful criticism of Miss Anna Cooley of Columbia University.

AMY L. ROLFE.

BOZEMAN, MONT.,
February, 1917.

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INTRODUCTION

The Difference Between House and Home—The Home-maker as Interior Decorator.

THERE is an especial meaning attached to the term "home" which is entirely distinctive. The humblest cottage may be a home **House or** — the most beautiful mansion may **Home?** be merely a work of decorative art. Almost every one interested in home furnishing has walked through the model apartments of some large furnishing house and has had the inevitable experience of disappointment. The rooms may be well planned, the windows properly placed, the walls and floors satisfactorily finished, and the furniture of the most correct and graceful lines, but still there remained a feeling of emptiness of meaning, a lack of the home atmosphere. It was impossible to forget that the rooms were exhibition rooms only.

A series of such model rooms could never be mistaken for a home for the reason that the personal, the human element, is lacking. A house, to be a home, must be adapted to some individual or individuals composing a family group. It must contain only that which is useful and suitable to its daily occupants and should reflect their physical, mental, and spiritual activities. If the man of the family is fond of books and of study, there should be a well-chosen library in the house, but if he is more interested in games and out-of-door sports, that room which might have been admirable as a library might better be put to other uses more suited to an athletic taste. An unused music room is the most dismal of places and is reminiscent of ancestral parlors opened only upon the state occasion of funeral or wedding.

So, in furnishing a home, there should be nothing placed within the four walls which is not useful and suitable to the people who shall live there. That is of the first importance. But at the same time there should be a constant thought and a constant care to keep a feeling

**The Mean-
ing of the
Term
"Home"**

**Suitability
in Fur-
nishings**

of harmony between each and all of the features of the home. The interior of a cottage or a mansion may be useful and may be suitable, and may have a true home atmosphere, but it may still be very unbeautiful.

Many home builders of more than moderate means secure the services of an expert interior decorator who works with the master and mistress of the house, advising, correcting, and often taking complete charge of the finishing of the walls and floors and the buying of the furniture, hangings, and rugs. To the people possessed of more slender purses, however, the services of such an artist are out of the question, and in some cases this may be a blessing. There is a joy in the proper assembling of those household furnishings, usually for a lifetime, which is unique. If each chair and table is carefully selected to fill some especial need, if it is repeatedly considered in relation to its harmony with neighboring pieces of furniture in the particular room where it shall be placed, if it is wished for, saved for, and finally purchased, there is a joy in possession through effort

*The
Amateur
versus the
Profes-
sional
Decorator*

which makes that table or chair, in its new setting, at once a comfortable friend. The employer of an interior decorator may admire the harmonious interior of his new home immensely, but it is some months before he can really love the individual pieces of furniture. They may be beautiful and adapted to his personality and use, but there is no way to buy their friendship. The daily association, alone, can bring that.

**Knowledge
of Art
Principles
is Essential**

The man who wishes to act as his own interior decorator must first study the general rules of art and apply them to his problem. The principles of balance, harmony, and rhythm are as applicable to the plans of a room or a house as they are to the plan of a picture.

INTERIOR DECORATION

INTERIOR DECORATION

CHAPTER I

WALLS AND CEILINGS

The Treatment of Walls and Ceilings regarding Color, Value, Subordination, — Choice and Arrangement of Wall Decorations.

FORTUNATE indeed is he who has the privilege of building his home after individual plans suited to his own uses and tastes. Then, after the site and style have been determined, a general plan of the interior can be easily and pleasantly evolved. Often the architect is also an interior decorator of no little ability, and he can safely be allowed to suggest a harmonious scheme for walls, ceilings, and furniture.

However, the pleasure of planning and building is vouchsafed to a comparative few. The usual person must live in house or apart-

2 INTERIOR DECORATION

ment originally designed for another, or, worse, designed for any possible renter. He must often adjust himself to an environment foreign to his nature and make his home within walls at variance with his ideals. This is no easy task and yet every home maker can control, to a certain extent, the finish of the walls and ceilings, and the furnishings of the rooms wherein he dwells, and make them speak of his personality and the personality of his family.

Much can be accomplished by refinishing the woodwork and doing over the walls and ceilings. If the problem is a rented house or apartment, the landlord may not be willing to make changes, but can usually be persuaded to allow the tenant to redecorate at his own expense. Such expense may be made very slight by using the proper materials, and there is nothing so necessary in good interior decorating as well-toned woodwork, walls, and ceiling. A well-furnished room makes a beautiful picture, and a beautiful picture must have a beautiful background.

The dominant color used in a room, and the contrasting and combined effects of other

shades employed, are of the greatest importance. Although physiologists have long known that colors affect the temperament in different ways, many people **Color** fail to profit by this when they select colors for their home. Rooms should be decorated in colors appropriate to their use, but also to the feelings and actions of the occupant. Where contrast is used, it should be agreeable and interesting. Where there is no contrast, one tone should melt softly into another, making a completed color scheme.

A dark woodwork with a light wall is not usually agreeable. A fairly light wall is often desirable, so, for this reason, **Contrasts** the woodwork should be finished in a medium shade, or enameled white or ivory. Ivory is especially suited to the bedrooms and, in a colonial home, is admirable in the living and dining rooms. It is well to adhere to the plan of finishing the standing woodwork in adjoining rooms in the same color, or varying shades of the same color. The walls, too, of the different rooms should show no crude contrast, but should harmonize well, and the ceiling color should show a tone slightly lighter than that of the side wall.

If the home is an apartment or a small cottage, it will usually be found well to have the same tone of woodwork and the same tone of wall in all the adjoining rooms. A surprising impression of additional space can be effected in this way. If, on the other hand, the rooms are overlarge and cold in character, the best plan is to finish the standing woodwork in a darker tone, and place a more deep value upon the side walls.

Architecturally, the proportions of a room must be good in order to give a proper background for the beauties of the foreground. If the ceilings are too low, additional height may seemingly be gained by placing the picture molding at the very top of the side wall, or even, at times, bringing the tone of the side wall six inches over on to the ceiling, terminated there by a molding. If, on the other hand, the ceilings are too high for the size of the room, the picture molding should be placed at a distance of a third of the side wall from the ceiling, and the tone of the ceiling brought down to the molding.

Size af-
fected by
Color and
Value

Propor-
tions of
Room ap-
parently
effected by
Change in
Architec-
tural De-
tails

Tones of cream and brown, gray, and occasionally green, are usually best for the hall, living and dining rooms. Cream and brown belong to the warm colors and should be used on the north side of the house or where there is little sunshine. Gray is a cold color and is often admirable in a well-lighted, sunny room, containing vivid hangings, upholstery, or tapestry. Green, as a wall tone, should be carefully considered before it is used. Uninformed or unscrupulous merchants sometimes sell wall papers and stains containing a dangerously large quantity of arsenic. For this reason it is well to have a green wall finish tested by a reliable chemist before it is used. As a wall color it is restful and is adapted to use in a well-lighted library or living room. In the bedrooms light walls should always be used. A bedroom should be dainty, and only light colors are dainty. A soft blue tone may be used only on the south side of the house, for blue is a cold color, almost colder than gray, and is apt to give a gloomy effect to a room with a northern exposure. If you have a dark, dismal room, use a pale yellow tone for the

**Suitability
of Particular
Colors
to Individual
Rooms**

walls. You will be surprised at the effect of sunlight.

The whole trend of present-day decoration is toward the psychological use of color.

Psychological Use of Color Instead of the vivid, figured wall papers, plain painted or papered walls which are restful are now used.

What sick person has not feverishly counted and recounted the dancing stripes and figures on walls and ceilings, and longed for a single flat tone of color to rest his tired eyes. But equally important is the artistic side. As the wall is the background for the room, it must be quiet and stay back in its proper perspective. Flat tone, washable wall paints are now on the market and are cheap and satisfactory. Good ingrain, oatmeal, and burlap paper are also to be had, at about the same cost, but of course are not as sanitary as washable tints.

Wood-paneled rooms are very beautiful and are seen far too seldom. While they are of course more expensive, there is still a richness given by a high wainscoting and a beamed ceiling which may compensate for the extra cost. Comparatively inexpensive building materials can

be selected and satisfactorily stained, thus eliminating much expense. A paneled wall in natural color wood adds dignity to a library or dining room, while even a bedroom is charming with ivory panels. If pictures are desired on the walls of a paneled room, they should be unframed and merely fitted into the panels of the wainscoting with a narrow molding matching the woodwork. A formal arrangement is most pleasing. One charming bedroom which I saw recently had the entire side walls paneled in deep ivory. On either side of a slender, built-in dressing table a long panel was fitted with a soft mural painting, done in oil on canvas. I have also seen similar effects by the use of good reproductions in lithographs, shellacked after fitting in the panels.

An equally formal and artistic arrangement of pictures may be carried out in the simpler homes where the walls are painted or papered in a plain tone. Unframed pictures for each room are carefully selected. Then a narrow molding is secured and painted or stained to exactly match the woodwork of the room or rooms in which it is to be used. The fin-

Pictures as
Formal
Decorations

ished molding should then be taken to a cabinet maker to be used as frames for the selected pictures. These pictures should have no mats and should be hung flat on the wall with screws and eyes.

When no formal effect is desired and where there is a variety in the style and framing

of the pictures, there are several general rules which it is well to follow.

The Hanging of Pictures In the main, pictures should be hung on a level with the eye, so they can be inspected with comfort. Scenes showing great altitude, such as of mountains, or pictures claiming adoration, as the Madonnas, may, however, be placed above the level of the eye. There should be no pictures hung in the hall and only formal pictures in the dining room. Ancestral portraits and old prints of historical scenes are suitable for the library, while etchings, sepia prints, and color photogravures are charming in the living room. Framed photographs of family and friends should be reserved for the bedrooms, if it is wished to see them on the walls at all. The casual caller has little or no interest in them.

Original paintings to adorn the home should

not be purchased unless the purse and artistic knowledge of the buyer are sufficiently large to insure true works of art. **Choice of Reproductions of recognized master-Pictures** pieces are always safe and may be obtained at very reasonable prices. Millet, Corot, and Jacques, who idealized the life and home of the French peasants, Whistler in his works in black and white, Abbey, Sargent, Kenyon Cox, and many other great painters have given us pictures which are now beautifully copied and which we can all enjoy. Prints of the ruins of the Greek Parthenon or Temple of Athena, the Roman Forum and Colosseum, are also interesting. For informal breakfast rooms and for bedrooms soft Japanese prints are excellent.

The size and character of the picture, the size of the wall space, and the character of the other pictures to be placed on **Group Ar-** the same wall determine the group **angement** arrangement of the hanging. Large pictures should be hung alone on a wall space. Small pictures should be grouped together, without any attempt at symmetry. Heavy pictures only should be suspended from the picture molding, and then by two parallel

wires, from two hooks. One hook should never be used, as the angle formed by the single wire is unrelated to the straight lines of the wall and picture frame.

Occasionally the fortunate home maker possesses a piece of fine tapestry. Nothing could be more beautiful hung upon the wall of the living room, if the colors blend well with the furnishings. Old samplers may be framed for protection and hung in the hall above the card table.

The lack of culture and refinement in the occupants of a household is more often revealed in poor choice of pictures and wall decorations than in any other way. As careful attention should be given to this phase of furnishing as to the items more usually considered important.

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CHAPTER II

WINDOWS AND THEIR DECORATIVE TREATMENT

The Use of Curtains as a Decorative Medium — Colors — Values — Textures — Cost.

THE windows of a room, together with their hangings, constitute a very important item in the general scheme of interior decoration. Most windows should, of course, be curtained in some way to insure privacy, to soften the light, and to add to beauty. There is no one feature of house furnishing which as quickly tends to give a home-like atmosphere as proper curtains and draperies at the windows. A room which has looked bleak and bare seems to become livable, at once, when some suitable, thin fabric is hung at the windows.

A well-tested theory in connection with curtains is that, in the decorative scheme of the room in which they are placed, the curtains form the transition between the walls and ceilings and the furniture. In painting a

Curtains
used as a
Harmoniz-
ing Me-
dium in a
Room

picture three values must always be considered, the foreground, the middle distance, and the background. Each has its own place, yet there must be a pleasing transition from one value to another. If the age-old art principles of unity, harmony, and rhythm are observed, there is a complete continuity in progression from foreground to background. A beautiful room is a picture, so, the furniture, being the most important feature, should be conspicuous as foreground, the curtains as middle distance, and the walls and ceiling as background. The furniture of a room should be strong in line and tone, and the walls should be reticent and delicate in color. The curtains, then, must be the harmonizing link between, giving a final touch of beauty and grace.

Few home makers realize that the shape, size, and method of hanging the draperies of a window often seem to alter the entire architectural structure of the room, and even of the window opening itself. If a room is low ceiled, an effect of greater height may be gained by using narrow side hangings at the windows, falling in straight lines from the rods at the

**Archi-
tectural
Structure
of Room
and Win-
dow ef-
fected by
Method of
Hanging
Curtains**

very top of the window to a distance of two feet below the window sill. If the material of these side hangings is heavy and rich, these strips may be made as narrow as eighteen inches, without a sacrifice of dignity. No blinds should be used with these side hangings, but soft, straight curtains of some sheer material are used inside, next to the glass. Side hangings may also be used in a room which is unfortunately too high in ceiling. In this case the hangings should be broader and should extend only from the lower edge of the woodwork at the top of the window, down to the window sill. Across the top a rather deep valance should be placed. When the thin inner curtains are draped back, the slanting lines so formed, although not usually to be recommended from an artistic point of view, still tend to give even greater breadth.

If the windows of a room are few in number and too small to let in a sufficient amount of light, great care should be used in the curtains. Only the thinnest fabric should be used next to the glass, and if hangings are desired at the sides they may be placed beyond the

Where
Windows
are Small
and Few in
Number

edge of the window opening, covering the woodwork. This is also a good treatment for a window, when the woodwork is unpleasant in color or form. However, when the woodwork is well designed, it is always best to show it, for it gives the window a point of unity with the rest of the room.

If it is felt that there must be roller shades, they should be drawn up to the very top of the windows, out of sight, during the daylight hours. It is never a mistake to let sunshine into the house, even if it does fade the rugs and discolor the wall paper. It is better to have a healthy, and therefore happy, home than an unfaded gloom. People often speak of the effect of restfulness of a dimly lighted room, but, in reality, strained eyes are too often the price which is paid for that form of dusky coziness. It is always best to let in all the light possible, merely softened with the sheerest of curtains.

The roller shade which is in general use in the majority of houses is not really essential to any room where the windows are properly curtained. The draperies next to the glass will keep out the crude light from the room, and

Sunshine
Better than
Shades

Roller
Shades
Unneces-
sary

will insure sufficient privacy. If, in the evening, heavier curtains are desired, the side hangings may be arranged so that they can be drawn across the window, by the aid of a simple pulley arrangement with cord and tassel at the side. This avoids the necessity for the roller shade, which is never beautiful, is often hanging askew or is out of order, and as generally used keeps out too much light. An otherwise pleasing room is sometimes spoiled by the various roller shades at its windows hanging crookedly, or at different levels.

If, because of their convenience or for some particular reason, roller shades are desired,

there are several points which it is well to know. When roller shades are used, they should be made of glazed material. A glazed material stays clean much longer than an unglazed material, because the smooth surface does not catch the dust. A blind made of glazed material also pulls up much straighter than one the material of which clings to its own surface. Opaque green shades are best for the bedrooms, for they shut out the light most completely, and green is a restful color

**Various
Materials
Possible
for Use**

for the eyes. Two-toned shades are often used, green on the inside and white on the outside. This is especially desirable when white shades are used in the windows of the rooms on the first floor, so that, from the outside, all the windows of the house seem uniform. White holland shades without much dressing are usually better for the living rooms, as they let in the greatest amount of light while still giving privacy. Holland shade material may be bought by the yard and easily made up at home. A holland shade usually keeps fairly clean for two years and then is often very successfully laundered. No attempt at adornment by the use of lace or fringe should ever be attempted. This only draws attention to the shades.

Another mistake which is all too often made is in the use of short or sash curtains stretched across the lower half of a window. This form of curtain not only detracts from the beauty of the room in which it is placed, but is a detriment to the outside appearance of the house as well. If it is necessary to shut out the neighbor's view from bedroom, dining room, or living room, it is best to do so

Sash Cur-
tains
should
Never
be Used

by the use of very thin net curtains, hanging back from the glass, close to the heavier curtains which are made to draw.

The proper hanging of curtains is quite important. Thin white curtains should never

**Method of
Hanging
Thin
Curtains**

be hung from rings or hooks. As they are usually not required to draw, the rod is best slipped into a stitched heading. Rods of white enameled metal are proper to use, as they can be washed. Brass rods, which are so often used, are not as satisfactory, for continued cleaning and polishing is required to keep them in fit condition.

Heavy side hangings should be hung upon wooden poles matching the woodwork, or on strong iron rods enameled the color of the window casing. If the side hangings are to be used to draw at night in place of a blind, the casing for the curtain rod should be sufficiently large. If there are net curtains, next the glass, side hangings made to draw, and a valance, three separate curtain rods, one outside the other, are required. If muslin curtains are placed next to the window and the side hangings are not to be drawn, then

**Method of
Hanging
Heavy
Curtains**

there need be only two curtain rods, for the side hangings and valance may be placed on the same rod. Again, if there are to be muslin curtains and side hangings, but no valance, there need be only one rod used, the side hangings and the muslin curtains being placed upon the same rod.

No window should ever be hung with a single curtain stretched across it, and even when screening is necessary a few inches should always be open in the center between the curtains. The most beautiful pictures possible for a room are those made by glimpses of the outside world, framed by the soft folds of the window hangings. Even the despised smoke-stacks often take on a wonderful beauty when only a small portion of the sky line is shown in this way.

In conjunction with simple hangings and good design, the beauty of a curtain depends upon its color and texture. The buying of curtain material for her windows is no easy problem for the woman who wishes only the beautiful and yet must take count of the cost. There is no branch of furnishing upon which

Allow a
Glimpse of
the Out-
side World

Color,
Texture,
and Cost
should All
be taken
into Con-
sideration

such great profits are made by most merchants as in curtain materials and in ready-made hangings. With a little knowledge it is possible to save more in curtains and their fittings than in anything else in the ordinary furnishing of a house.

For the brackets and poles at the windows, it is always best to measure windows oneself, buy the fittings of the proper length, and then hire a carpenter to put them up. The resultant bill will always be found to be much smaller by this method than when the merchant sends out a man to take measurements and put up the curtain rods.

In the same way, when expense is to be considered, it is always cheaper to buy the materials and make your own curtains and side hangings than to buy them ready to hang. The one exception to this rule is perhaps the hemstitched curtains of fine scrim in white or ecru. The simple machine finish of these curtains is very fine and the price of two dollars a pair is not prohibitive. Fine net curtains, finished with a simple hem, are also to be had at little more than the cost of the material,



(Copr., 1916, *Good Furniture Magazine*)

THE HEIGHT OF THIS SHERATON DINING-ROOM IS EMPHASIZED BY THE
USE OF NARROW, STRAIGHT WINDOW HANGINGS WITHOUT A VALANCE.



(Copr., 1916, Good Furniture Magazine)

THE ARRANGEMENT OF THE SHEER MUSLIN CURTAINS SEEMINGLY LOW-
ERS THE HEIGHT OF THIS COLONIAL ROOM. THE DESIGN OF THE SOFA
IS AMERICAN EMPIRE.

and at about the price of scrim. These two varieties of curtains are suitable in all or any of the rooms in a house. Sheer muslin curtains with wide hems are especially good in the bedrooms. They are usually best hung in straight lines, but occasionally ruffled muslin curtains, looped back daintily, are used in strictly colonial homes. No lace-trimmed or all lace curtains should ever be used, with the possible exception of exquisite real lace. Even the use of that, however, is decidedly questionable in taste and it is fortunate that not many people can pay the extravagant prices of such curtains. Machine-made lace curtains are not inexpensive and are exceedingly ugly. They should never be used, as they cheapen the entire appearance of the house. In purchasing them, the home maker surely disobeys the good old household rule, "Buy only the best of its kind."

Where the walls of a room are finished in light tones, it is usually best to have white curtains, if only one pair of curtains is used. If, however, the walls are ^{Value} toned darker, and only one pair of curtains is wished, it is more pleasant to have tinted

curtains. Contrast between a dark wall and a light window is to be avoided if possible. In color, window curtains should be a repetition of the general color scheme of the room, but in a lesser degree. White curtains, used alone, are out of place unless the woodwork and the wall paper are white or very light. Delicate, transparent colors blend more readily with the walls of the room, and tone with the colors of the view beyond the window glass, tempered and softened by distance. Cream and ecru scrim, and madras at forty cents a yard, are universally pleasing. Figured madras, at seventy-five cents a yard, having a white or cream background and a delicately colored conventional design, is sometimes desirable in a room where the walls are tinted in a plain color of a rather darker tone.

In a dark-walled room, however, which has none too much light, it is often best **Texture and Design** to use thin curtains of net. Net curtains are so transparent that, though they protect the occupants of the room from the curious gaze of the passer-by, they still let in much of the colors of the outside world. Although this tends to blend the window with the walls, there should

still also be side hangings used with the net curtains, which will complete a transition from the light window to the darker wall. If the wall finish is plain, it is often well to have a material with a background the color of the wall, bearing a design in tones of the window. A figured hanging should never be used, however, in a room with a decorated wall. There the hangings should be of a plain color, and of a shade intermediate between the dominant tone of the paper or stencil and the window tone. By this means the observer's eye is carried around the room in continuous progression. There is no distinct break in rhythm when each window is reached.

In color, the outside draperies of a window should repeat the dominant color in the room, often that in the rug. In this way a feeling of unity is procured between the walls of a room and its furnishings. Where the carpets or rugs are plain, the dominant color may be found in them or in the upholstery of the furniture. Where figured or oriental rugs are used, some pronounced motif usually supplies the color key of the draperies, which should be of a

**Repetition
of the
Dominant
Colors**

solid tone. The material chosen for the overdraperies should generally be used again in couch or chair cushions. In bedrooms or in the living rooms of very simple homes figured denims used as draperies for the windows and for couch covers and cushions give an effect of cheerfulness which can hardly be equaled in any other way. In more formal rooms where greater richness is desired, and where portières and upholstery are of the same material, a heavier fabric should be used, such as velvet, velour, aras, monks-cloth, or extra-weight denim.

Color, however, is of vastly more importance than material. It is better to buy **Color** unbleached muslin or some other **Harmony** very cheap cloth and have it dyed the proper hue, than to use hangings made of the most rich and luxurious fabric which do not harmonize with the walls, floor, and furniture of the room in which they are placed.

There is a general rule which it is well always to remember in interior decoration.

A Good Rule to Follow It is this — Use plain rugs and hangings with decorated walls, plain walls and rugs with figured hangings, and, as a usual thing, plain walls and hangings

with floor covering bearing a pronounced design. There are, of course, exceptions in charming instances, such as in the use of chintz draperies woven to match the design of German papers, but usually the rule is safe to follow.

The materials for the side hangings of a window may be quite inexpensive though very effective. Quaint figured cretonnes in various designs and colors can be obtained for from forty to seventy-five cents a yard. Imported English cretonne at ninety cents a yard is especially charming. English, French, and German chintz are very beautiful and cost but little more. Plain colored cretonnes, poplins, and homespun range in price from twenty-five cents to forty cents a yard. The rough weave of unbleached muslin is most effective when draperies made of it are dyed to match the dominant color of the room in which they are placed. Japanese toweling with its contrasting blue and white is attractive in dining rooms of the simpler sort and in many bedrooms. It may be purchased at almost any department store at one dollar for a bolt of twelve yards.

Other colors may also be had in Japanese toweling, and, although not usually as striking, are sometimes very pleasing in the softer hues. Mercerized cotton poplins are sold for fifteen cents a yard, and, when hung, give almost the effect of the more expensive sun-proof silks. Another material having a rough weave and the color of raw pongee comes at the same price. It is really very rich looking when used in a room in tones of brown. A plain, washable material called casement cloth is made in England, and may be had in excellent values of dull blue, green, and brown. It is thirty inches wide and costs only thirty-five cents a yard. It is especially suited to simple curtains used next the window or as side hangings and has the advantage of taking stencil well, where a very formal design is permissible.

Of the richer fabrics, there is also a great variety, especially woven for use in classic drawing-rooms, pleasant living rooms, dignified dining rooms or cozy breakfast rooms, as well as for the halls and bedrooms. There are hangings having little luster in soft silks, reps, poplins, aras, tapestries, and other effec-

Side
Hangings
of More
Expensive
Materials

tive stuffs. Fabrics with a pile are richer, giving soft color with lustrous high lights and deep shadows. There are velvets of many kinds, of cotton, linen, silk, and mohair. Some have high gloss, some very little, some are striped or brocaded or woven in elaborate designs. Reproductions of the most notable examples of velvets, tapestries, damasks, and brocades of historical periods may be procured at reasonable figures. The sense of harmony should be used in the choice of these various fabrics, however. Rich, quiet materials should be selected for dignified rooms in the pretentious homes. The draperies should be in keeping with the purposes of the rooms, and should be of the kind that will be pleasant to live with day after day.

Wool tapestries of close, hard weaves, reproducing many of the designs and colors of priceless stuffs, may be purchased **Modern** at prices ranging from four dollars **Tapestries** a yard upward. These are suitable for side hangings for large windows, for door curtains, and for upholstery. They are fifty inches in width. All-wool tapestries have the advantage of being practically fadeless, but there are also many cheaper grades

which come in a mixture of cotton and wool and are very beautiful in design and color. Tapestry cloth usually suggests rooms of dignified proportions and furnishings, but simpler rooms, especially those of the colonial type, are often suited to its use.

Mahogany furniture suggests velvet and velours for the heavy draperies. The double-faced velours at from three to four dollars a yard are very inexpensive for the appearance of richness given. Velvet and satiny wool damasks are of course more beautiful in texture, but are much more costly.

Aras cloth at a dollar and a half a square yard is usually best with craftsman and Mission furniture and with oak furniture of the simpler kinds. The richness of the hangings should never overshadow the furniture of the room, for it should be kept in mind that the hangings are a part of the wall or background of the room picture.

Where heavy hangings are necessary at the doors, it is sometimes best to have lighter weight side hangings at the windows, but of the same

Velour,
Velvet, and
Damask

Hangings
Suitable
for Simple
Furniture

Side Hang-
ings of
Light-
Weight
Material

color. For this use there is a material called secco silk at thirty-five cents a yard, sun-proof silk at two dollars a yard, and silk pongee at seventy cents a yard, as well as many others.

As with the inside curtains, the most economical plan is to buy the materials and have them made up in the house, using simple hems or plain gimps and bindings for finish. In searching for the desirable fabrics it is often well to pay a visit to the clothing material sections of the department stores. There curtain fabrics may sometimes be purchased which are more suitable than are the materials carried in the house furnishing departments, and there is usually a great saving in expense to the thrifty housewife. They must only answer that test of good hangings — harmony with the various parts of the rooms in which they are placed.

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CHAPTER III

THE FINISHING OF FLOORS

The Treatment of Wood Floors, Old and New—The Use of Linoleum, Tiles, and Cement for Floor Coverings.

THE floor is the decorative foundation of the room, the starting point in the ascending scale of color tones, and as such should always be darker in value than the side walls, in the same degree that the side walls are darker than the ceiling. The floor should not be inlaid in complicated designs and covered with patterns which prove distracting. It should be as inconspicuous as possible and should be a restful background for the rugs and for the furniture of the room.

In the more inexpensively constructed homes of to-day the light oak, maple, or pine floor is often used, varnished or waxed until its mirrorlike surface compels attention. The most beautiful rugs and the finest of furniture are

The Floor
as the
Decorative
Foundation
of the
Room

Light
Floors
should be
Stained
Darker

dimmed by its saffron splendor, which is at once the pride of the enterprising landlord and the despair of any tenant who wishes to create a homelike interior. Fortunately, however, all houses are not owned by landlords and even occasionally, when the house is rented, the owner may be brought to see the error of his ways and may allow a stain to be applied which will darken the floor to a satisfactory tone.

Wood stains may be purchased in various colors which are already dissolved in alcohol,

**The Use
of Wood
Stains**

or a good stain may be made by mixing oil paint and turpentine. Color cards of wood stains can be procured which may be brought into the room where the floor is to be darkened and the desired hue and value decided upon. Shades of brown, of silver-gray, or of brownish green are usually best, giving the effect of Flemish oak, weathered oak, brown weathered oak, or green weathered oak. If the stain purchased is too dark, it may be lightened by the addition of a little wood alcohol, and the dye may then be applied with a camel's-hair brush. Open ground woods should have the pores filled with a paste filler. These

fillers may be purchased containing any stain desired, and should be used on oak, ash, and chestnut floors. Maple, birch, hard pine, and sycamore are close grained and do not require a filler.

The finish for stained floors may be either wax or varnish. Varnished floors are the most easily cared for. Durable, **Varnished** water and heat proof varnishes are **and Waxed** now on the market, and two coats **Floors** applied once a year are all that are needed for the average floor. Waxed floors are more beautiful, but require constant care. For waxed floors a ready prepared wax may be used, or beeswax melted with turpentine to the consistency of lard is equally satisfactory. Two coats of wax are usually necessary, and they may be applied with a soft rag or, better, with a weighted brush which is manufactured for that purpose. The wax should be rubbed on only a few feet of the surface of the floor at a time and this portion polished before proceeding farther. One coat of varnish should always be given to the wood before the wax is applied, for the wax alone is not a sufficient protection to the wood against grease and moisture.

The floors should be rubbed about every two months and additional wax applied to all worn places. If a floor is allowed to become worn down to the bare wood, dirt is ground into the surface and cannot be removed without scraping. All grease and dirt should be thoroughly removed before any new finish is applied. On varnished floors this is especially important, and a good scrubbing with strong soapsuds is most effective.

**The Care
of the
Floors**

Very poor floors may be successfully stained and then varnished, if first all nails are removed and every crack and chink filled with putty. When floors are old, or badly discolored, it is often best to use another finish which is made especially for this purpose. It is a varnish and stain combined, called floor lac. The pigment is retained in the varnish instead of sinking into the wood, so that the floor with its imperfections does not show through to any great extent. If the floors are very badly marred, however, one coat of ground paint is necessary before applying the varnish stain. The painted surface covers the rough places in the wood and furnishes a surface which is extremely durable.

**The Renovation of
Old Floors**



(Copy, 1916, *Good Furniture Magazine*)

THE DARK STAIN OF THE FLOOR OF THIS LIVING-ROOM MAKES A PLEASING BACKGROUND FOR THE FURNISHINGS — A WILLIAM AND MARY HIGH-BOY, WINDSOR AND HEPPLEWHITE SHIELD-BACK CHAIRS, AND A GATE-LEG TABLE.



(Courtesy of Mrs. Henry Dunlap)

TILES MAKE THE IDEAL FLOOR FOR THE KITCHEN.

Oiled hardwood floors are suitable for the kitchen and the bathroom. Oiled floors have the advantage of not being slippery and may be mopped up with ^{Oiled Floors} water each day. A good quality of raw linseed oil should be used, and two coats each year are generally needed to keep the floors in good condition.

A practical covering for the kitchen and the bathroom is linoleum. It may be kept spotlessly clean with frequent wash-^{Linoleum} ings and is attractive in appearance. It comes in simple inlaid designs of white or cream, combined with a light color. The best grade of linoleum is the wisest purchase, for it wears well. A good kitchen floor covering of this material will usually be found to be in excellent condition ten years from the time it is first used. Linoleum is rather awkward to handle, so it is best to have it laid by the firm from which it is purchased. A narrow molding should be placed over the edge next to the baseboard of the room.

Tiles, of course, make an ideal sanitary covering for kitchen and bathroom floors. They may be kept clean and are beautiful.

They are, however, too expensive for the average small home, so it is fortunate that there is a very satisfactory substitute in cement. A cement floor is often now laid in any one of a variety of colors which will harmonize with the rest of the room. It may be left in one plain surface, or may be lined off with a small tool in tile effect while the material is still soft. It is the most sanitary of all floors in one respect, for the edges are usually rounded up to the baseboard in one continuous curve, thus facilitating cleaning. In one corner of the room an outlet for water may be placed. The one disadvantage of both tile and cement floors is that they are rather hard on the feet if there is much standing to be done. In the kitchen when floors of this kind are used rubber mats may be found a great comfort when placed before the sink and work tables.

Comfort and suitability should both be considered in choosing floor finishes. The floors of the home will then take their place as a subordinate but very important element in the general scheme of decoration.

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CHAPTER IV

DOMESTIC RUGS AND CARPETS

The Treatment of Floors regarding Color, Value, Subordination—Different Varieties of Domestic Makes and their Relative Cost.

As has been said, the floor of a room is the foundation upon which the entire decoration of a room rests, and since floors are usually carpeted or largely covered with rugs, the selection of floor coverings is of the greatest importance. The color value of the floor should be substantial and harmonious in effect, for a room should always look as if it had been furnished from the bottom up, even though, in reality, the rug or carpet may have been the last thing selected.

As a general rule it is wisest to decide upon the wall finish first, because of the necessity of adaptation to the amount of light which the windows let in, but next in order should come the floor covering. From it is usually worked out the entire color scheme of the room.

The Floor
as a Back-
ground

Floor
Covering
often gives
the Domi-
nant Color
for the
Room

If the rug or carpet is many-hued and figured, some dominant color is selected and repeated in varying degrees of value and intensity in the window draperies and upholsteries. If the floor covering is plain, the same color or a harmonizing hue is repeated elsewhere in the room.

In color, the floor coverings should never be vivid. If a rug is too bright, it will seem to fairly jump from the floor and attention will be drawn to it rather ^{Intensity} than toward the furniture for which it is the foundation. The majority of people have passed that stage of affection for the hearth rug proudly bearing a recumbent dog, or the carpet boasting huge roses and lilies which might well have been plucked from the covers of a florist's catalogue, but it is still not generally known that, even though the design of a floor covering is conventional, it must also be sufficiently dull to stay down in its proper place. There are many women who feel that an oriental rug must fit in any room in which it is placed because of the harmony centering about a diversity of colors, but this is a false idea. Many of the rugs which come from the Far East are so vivid in hue

that the rooms in which they are placed must be greatly intensified in color in order to keep a proper tone balance.

There should also be a sufficient depth of value to support the rest of the room, or the rug or carpet does not seem securely planted under foot. If a large rug is used or a number of small rugs, rather than a carpet, and if the surrounding floor is light, there must be an especial depth in value to secure the effect of an adequate foundation. When a perfect balance has been achieved in this respect, it is really immaterial whether the floor covering has cost much or little. The visitor will not think of the floor, but will merely sense the feeling of repose given by a well-planned picture.

For this reason domestic rugs are often as artistically satisfactory as the more costly orientals, and there is certainly a wide choice among the varieties made in our own land.

The plain rug or carpet is perhaps in greatest vogue to-day among those of domestic make. There are many good reasons favoring its choice. A plain floor covering, like a plain wall, sets off to good

advantage whatever may be placed upon it. There is no reason for calling attention to an inexpensive rug by introducing a design which will detract from furnishings of greater value in the room. Most of the rooms in our homes to-day are too small, and a plain rug or carpet adds to the apparent size of the floor space. When carpets, rather than rugs, are used, the use of one solid color on the floors of adjoining rooms adds greatly to the effect of spaciousness and gives a sense of unity to the whole house.

As has just been said, the greatest sense of size is given by an unbroken floor space, so, in the same way, if plain floor coverings are used, a room appears largest which is carpeted, next in size if a single large rug is used, but much smaller if a number of small rugs are used. A plain floor always seems larger than a floor bearing a design, whether that design is made by figures woven into the floor covering, or by the arrangements of rugs upon the floor. When, however, small rugs are selected, they should fit like mosaics into a picture, in color and design and in their placing.

Effect of
Size given
by a Plain
Rug

The choice of floor covering, however, is affected by so many conditions that it is not easy to lay down any definite rules as guides. Rugs and carpets should always be as inconspicuous as possible. They must blend with the walls and furnishings, or an otherwise beautiful room will prove unpleasant to live in. The less pronounced the floor of the room, the better and more restful the combined effect.

Among the most harmonious domestic rugs made are those in one, two, or three plain-toned borders of one color. Where two or three tones are used, the central value is lighter than the marginal border. These rugs have a pile which is often quite deep, and they are firmly woven.

A plain Axminster velvet rug in a nine by twelve size may be purchased as low as twenty-eight dollars. The Axminster carpets and rugs have a rather coarse warp, but the rugs especially give a very good effect and have fair wearing qualities. The Chenille Axminster rugs in plain tones are made after the fashion of hand-tufted rugs of Scotland. They are very heavy, with a deep pile and made of the very

Subor-
dination of
Floor
Coverings

Plain Rugs
with
Banded
Borders

Axminster
Rugs



THIS PLAIN RUG WITH BANDED BORDER MAKES AN EXCELLENT
BACKGROUND FOR THE WILLIAM AND MARY FURNITURE.

(Copr., 1916, *Good Furniture Magazine*)



FINELY FIGURED DOMESTIC RUGS ARE WELL SUITED FOR USE IN
ENTRANCE HALLS. THE ARMCHAIR IS OF THE PERIOD OF CHARLES II.

(Courtesy of Mrs. Henry Dunlop)

finest wool. Large Chenille rugs may be purchased for sixty-eight dollars and up.

Plain Wilton rugs are also very satisfactory. They may always be relied upon for appearance and service. The Wilton warp is closer than the Axminster, Rugs and the pile is deeper in the less expensive grades. Plain rugs, and plain rugs with two-toned borders, may be had in the Wiltons in several grades, ranging from twenty-four dollars up to sixty dollars for the ones of large size.

There is only one objection to these solid-color rugs, and that is that they do show dust and footmarks all too plainly. For this reason, in halls and in rooms directly entered from the street, it is well to plan a color scheme permitting of the use of rather light rugs in a brownish tone. Footprints are not thus so noticeable as they are on a darker rug in a different color.

In many homes figured rugs are preferred, and here there is a greater variety to choose from. The American rug manufacturers long ago realized the appeal which the beauty and practicability of the

The One
Objection
to Plain
Rugs

Figured
Rugs

oriental rug makes to the average home maker, and they have constantly endeavored to give to the public a rug just as well made, just as beautiful, and with the same wearing qualities as the antique, but at one tenth the price of a good oriental. Each year there are more perfect and beautiful reproductions made, and it is astonishing how closely they conform to the traditions of eastern art.

Productions ranging in price from twenty dollars to one hundred dollars for a nine by twelve rug are in the first rank.

**Distinction
in Quality
of Various
Kinds**

The wool used is imported from the Orient, is strong, tough, and resilient, and gives great wear. Both Wilton and Body Brussels are made, being woven on Jacquard looms. In the weaving the yarn is thrown over long, slender steel wires so as to form a loop. In the Brussels fabric, the wire is merely pulled out, leaving the loop intact. In the Wilton, there is a sharp knife at the end of the wire which cuts the loops as they are drawn out and makes each loop a tuft. All rugs of this class are made in this way, and so, in judging the relative value of rugs, before purchasing it is well to look

at the back of the rugs and select the firm fabric which is very closely tufted. The closeness of the tufts can also be told on the upper side by bending the rug sharply. The more closely tufted the rug, the greater is its value. The finest Wilton rugs have 600 knots to the square inch. Axminsters in good oriental designs may be found at reasonable prices, while tapestry rugs are even cheaper. Tapestry fabric is made of printed wool, and may always be distinguished by the blurred appearance of the figures.

Very few people whose taste leads them to desire genuine orientals can resist the Smyrna rug, a rug with two wearing **Smyrna** surfaces and a price which figures a **Rugs** very great saving. The Smyrna rug is reversible. The colorings and designs are exact reproductions of orientals in many cases.

Scotch rugs are also reversible and are made of Scotch wool. A large rug costs twenty-five dollars. They are made **Scotch** with the weave of an ingrain carpet **Rugs** and are usually artistic in design and coloring. A nursery rug in Scotch wool comes at eighteen dollars and is woven with a charming border of quaint animals.

Rag rugs are to be found in the department stores in all sizes, colors, and prices.

Rag Rugs Many of them are very thick and soft in color and blend admirably with the colonial furniture of a bedroom. A large rug nine by twelve may be purchased for twelve dollars and a half and gives good service, as it washes well. Rag rugs are also suitable for the living room when they are woven from well-worn wool carpet. An old velvet carpet, faded and worn, often makes a rug of most charming texture and color, and the cost of weaving is slight.

Rugs of Scotch Caba Fiber at ten dollars are suitable for the veranda and bedrooms.

Fiber Rugs Large grass rugs may also be found at the same price, smaller rugs for less. They are cold in quality and therefore are more suitable for the summer cottage than for the permanent home.

In this day of vacuum cleaners there has been somewhat of a revival for carpets. If

Carpets a cleaner is installed in the house
versus with an attachment in each room,
Rugs it is certainly less work to have carpets than rugs. The effect given by a floor completely covered is warmer, and many

people feel that it is more luxurious and inviting. That is a question of taste which may be decided by each home-maker. Velvet, Body Brussels, and Ingrain carpets may be purchased by the running yard at a slightly lower figure a square foot than may be purchased in a rug of the same quality. Plain, soft colors are unquestionably the most artistic but are not always desired because of dust and footprints and the wear which shows in the well-used places before the doors. A patterned carpet, while not so beautiful, shows wear much less, but, if used, the figures should be small and unobtrusive and should be close enough to cover the background well. Then there will be no spotty effect to draw attention to the floor.

For the people of quite limited means the domestic rug or carpet is undoubtedly the wise selection. A cheap oriental rug is usually not beautiful, is loosely woven, and gives poor service. Good orientals, on the other hand, by reason of their very richness are apt to form a painful contrast with the furniture in the modest home. It is also a mistake to sink a large sum of money in a rug

The Use
of Domestic
Rugs is
often Preferable
to the Use of
Oriental
Rugs

with the idea that a real antique will wear forever. Antiques are only antiques because they have been very carefully used. In the Orient it would be a sacrilege not to remove the footgear before entering a house. Here in America the hard impressions of our stout shoes cause our rugs to wear in a comparatively short time, so, occasionally, there is additional expense for renapping, for weaving in the damaged places, and for making the necessary repairs. However, modern orientals are very satisfactory, for the patterns are beautiful and, as the rugs are new when purchased, the wearing qualities are excellent. Indeed, a modern oriental, while costing much more than a domestic rug, also wears several times as long, so the expense is often no greater in the end. For the householder of sufficient capital to purchase either modern or oriental rugs, the question is merely that of suitability and harmony to the home. In one house an unobtrusive Wilton or Body Brussels rug may seem in keeping with the scheme of furnishing, in another house an oriental rug may add a needed point of interest.

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CHAPTER V

ORIENTAL RUGS

The Æsthetic Appeal of the Oriental Rug—The Four Principal Classes and Some Subdivisions—Risks Encountered in Purchasing.

The Æsthetic Value of the Home A HOME is something more than a place in which to live. It is what both men and women long for, work for, and from which children receive their earliest and most enduring impressions. Their view of life is influenced by whatever of finer suggestion or of real uplift it is possible to bring into their environment. If the income is not too limited, it is a wise investment to do all that is possible to beautify the home and to add to its charm.

The Emotional Appeal of the Oriental Rug Oriental rugs have a power of fascination and a peculiar mystical quality which stirs the imagination and emotions, more, perhaps, than any other item of household furnishing. Each rug, laboriously made by hand, represents months or years of patient work,

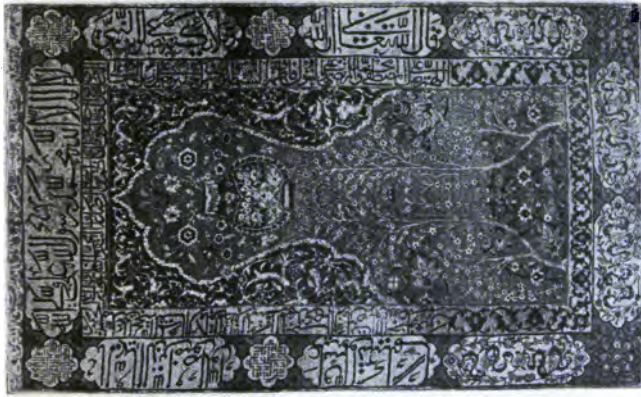
and necessarily reflects the changing moods and mind of the maker. Each piece of fabric has received a personal touch which gives it almost a life and personality in the family circle.

Although in some homes of unlimited means, oriental rugs may be entirely out of place because of the color scheme or the manner of furnishing — plain rugs are sometimes needed where there is much wall decoration, and mission and craftsman furniture requires floor covering of modern design — yet, the scope of the oriental weavings, old and new, is so great in variety of texture, color, and design, that suitable selections may usually be made for almost any room. The variety of colors in multitudes of tones and values tends to make the rugs blend in any setting. Some of the best effects, however, are gained by the use of rugs woven by the eastern workers from special color schemes sent over to them from this country. Where it is practical to have rugs made to order in this way, it is possible to have a wonderful harmony in color in the rooms in which they are used.

**The
Blending
Power of
Oriental
Rugs**

There are many oriental rugs upon the market, but it is distressingly hard for the prospective purchaser to judge of values. The uninformed person is easily cheated, so it is well to deal only with the merchant whose reputation for honesty is of the best. The innumerable oriental rugs with which America is now flooded, are usually genuine, however, in that they are really hand woven. All Asia seems to have gone to weaving since the demand for eastern floor coverings became so universal. However, this great increase in the industry has given the inevitable result of inferior production. The wool used in these days is often not so good, and poor aniline dyes are sometimes used instead of the vegetable dyes which were always used formerly. Cheap aniline dyes are never as soft in color as vegetable dyes, so rugs of this inferior dye are usually "washed" by a chemical process which softens the colors but rots the wool. A "washed" rug may occasionally be detected by rubbing a small spot with a moistened handkerchief. If the color comes off, the dye is aniline of a poor grade and the rug is doomed to lose its color with a

**Precaution
Necessary
in Determining
Quality**



PERSIAN PRAYER RUG, 16TH CENTURY.

(Courtesy, Metropolitan Museum)



TURKOMAN RUG.

(Courtesy, Metropolitan Museum)



CAUCASIAN RUG, 18TH CENTURY.

(Courtesy, Metropolitan Museum)



CHINESE RUG, CAMEL'S-HAIR, 18TH CENTURY.

(Courtesy, Metropolitan Museum)

comparatively short period of use. Before wool will take aniline dyes well, the natural oil has to be scoured out of it more thoroughly than when vegetable dyes are used. This scouring process leaves the wool looking dead and lifeless, so after the rug is dyed with aniline colors, a high luster is given by the use of a glycerine bath. The pleasing sheen which this lends soon wears off under the tread of the disappointed purchasers.

Small rugs, four by five feet and less, of modern make, of good design and color, may be purchased all the way from ten **Relative** to fifty dollars. Large rugs and **Cost** antiques are higher in price, varying according to age, beauty in color and sheen, and fineness of texture. The most expensive rugs sometimes contain 1000 knots to the square inch and represent the work of a lifetime.

Oriental rugs are usually divided into four principal classes, Caucasian, Turkish, Turkoman, and Persian. Each class is **Four** distinguished by some special char- **Principal**acteristic in design, and within the **Classes of** classes there are many subdivisions **Oriental** **Rugs** usually easily recognized by the connoisseur, who examines not only the pattern, but the

material of the warp, tuft and pile, and the length of the pile. He also counts the number of knots to the square inch, and determines the kind of knot used. After assembling all these points of identification he is usually able to give the rug which is being examined the true name.

The average buyer of the more inexpensive oriental rugs has neither the knowledge nor the time for such careful examination, and must rely upon only a few general facts on the subject, and upon the word of a trusted dealer.

**Reliable
Dealers
should be
Patronized**

Caucasian rugs come from the Russian Caucasus, once Persian territory, but acquired by Russia in the nineteenth century. These rugs bear designs which are rectilinear and geometrical. There are three principal types, the Daghestans, Shirvans, and Kabistans. Daghestan rugs are very beautiful with their silvered tones of red, blue, green, and yellow, and designs of stars, squares, and hexagons, of the most conventional type. They are suited for use in small reception rooms where dignity is desired. Kabistans are more like Persian rugs, for they are softer in color than the Daghes-

tans or Shirvans. Stiff animal and human forms appear in the designs of Kabistans.

For living rooms, libraries, and dining rooms, Turkish and Turkoman rugs are especially desirable as they are to be easily found in the larger sizes.

Uses for
Rugs of
the Second
and Third
Class

Turkomans are distinguished by the use of many octagons. Perhaps the best known Turkoman is the Bokhara, named after one of the most remote countries of the world, seven hundred miles east of the Caspian Sea. The rugs which come from this far country have octagons and diamonds in blue and white designs on rich red backgrounds. Long wool fringes and wide selvages prevent fraying. Bokhara rugs are strong in color and should never be used in a dainty room. Baluchistans, another type of the Turkoman class, are also well fringed and selvaged like the Bokharas, but come in softer colors, more like the Persian rugs.

Turkoman
Rugs

The equilateral triangle can always be traced in a Turkish rug. In Ladik or Anatolian fabrics there are usually borders which are composed of figures which look like flowers, until when traced they are

Turkish
Rugs

found to be made up of one square or triangle after another, joined to give floral form. Turkish rugs are woven in soft tones of the primary colors, blended with a skill that gives a subdued effect. The designs are apt to be very symmetrical and the center of the field of the rug is often pointed at both ends, except in the case of the prayer rugs. The Kaba-Karaman and Anatolian prayer rugs are seen most often for sale.

The finest rugs in the world are woven in Persia. Rug weaving in Persia is especially fostered by national pride and strongly encouraged by the rulers of that country. Great care is taken to keep the rugs woven here from deteriorating in excellence, and the use of aniline dyes is absolutely prohibited for this reason. Persian rugs are characterized by soft, exquisite coloring and a floral design.

The most interesting of the Persian rugs are the Kirman. The hues of these rugs are very delicate and the plant, flower, and bird form designs are treated less geometrically and more naturalistically than those of any other oriental rugs. They are unusually soft and silky and

Various
Types of
Persian
Rugs

have a beautiful sheen. Saraband rugs are woven in the mountains of western Persia and derive their designs from the pine trees found there. Rows of small pine cones usually fill the central field, the stems of the cones pointing alternate ways. The colors are red, blue, and ivory. Quaint medallion effects are found in Saruk and Tabriz rugs. These rugs are delicate in coloring, and of admirable weave, and are among the most popular of the many types of Persian rugs.

There are many other types of the four classes of oriental rugs, each reflecting the thought and customs of some period in the history of the country from which they come. Commercialism has cheapened the design and color in many instances, but the charm of a human quality still remains and no manufactured rug can ever supply that personal element. The antique oriental rugs were the result of years of patient effort. The thoughts, emotions, history, and legends of the regions from which they come, are faithfully recorded in the rugs. The most beautiful rug was, to the girl of the Orient, what the painstaking sampler was to the child of our grandparents' day. No work

The Charm
of the
Antique

was too fine, no effort was too great, for the rug, when at last completed, was to last a generation and more, cherished as a household treasure.

The modern rugs are made for commerce rather than for home use in their native land, but still, a feeling of loyalty to, and reverence for, the craft of their ancestors inspires the workmen and workwomen of to-day with an affectionate enthusiasm which must inevitably show in their finished products. Though the stitches are hurried and often not nearly so fine, the same ancient symbols are used in the designs, and many quaint legends may be traced through the mesh of the intricate patterns.

CLASSIFICATION OF ORIENTAL RUGS

PERSIAN

Yuruk	Niris
Herez; Bakshich, Gorevan, Serapi	Kurdish
Laristan	Karadagh
Kirman	Senna
Koultuk	Kashan
- Saruk	Souj-Boulak
Ispahan	Kurdistan
Sultanabad; Savalans, Muskabad,	Bijar
Mahal	Jooshaghan
Khorassan	Feraghan; Antique

Meshed; Meshed Ispahan (good)	Shiraz
Herat; Ayin (cheap grade)	Kirmanshah
Hamadan; Oustrinan, Karaguez	-Tabriz
— Saraband; Selville (poor)	Mosul

TURKOMAN

Beshire	Afghan
Samarkand	Baluchistan
Bokhara	Yomund

CAUCASIAN

Soumack	Kazak
-Daghestan	Genghis
Leshgian	Derbend
Chichi	Karabagh
- Shirvan	-Kabistan

TURKISH

Bergamo	-Kaba-Karaman
Kulah; Modern	Konieh; Modern
Oushak; Yaprak, Kirman	Meles or Cardian
Demirdji; Enile, Gulistan	Akhissar
Ghiordes; Modern, Hammadiéh	Makri
Cassaba; Sparta	- Anatolian
Kulah; Antique	Cæsarian
Ghiordes; Antique	Kirshebn
— Ladik; Antique	

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CHAPTER VI

A BRIEF HISTORY OF FURNITURE

The Home of Ancient and Medieval Times and Its Furniture—The Renaissance—Period Styles of Furniture—The Modern Reawakening.]

ONE of the foremost interior decorators of the country recently said that his greatest trouble came with otherwise cultured women who had the idea firmly fixed in their minds that there were just three styles of furniture. All straight-lined furniture, to them, is mission, all mahogany with glass knobs is colonial, and all painted or gilded furniture is Louis the Sixteenth!

Although there are many more than three styles in furniture, it is nevertheless extremely difficult to give even an approximate number. Timms and Webb, in a recent work illustrating furniture from about 5000 B.C. down to the present day, give thirty-five distinct styles. Other authorities, however, differ greatly. Many of the styles

Vague
Ideas of
Public in
Regard to
Period
Furniture

Many
Styles

blend so gradually into those preceding and succeeding, that, if a line is drawn between them at all, it must be purely arbitrary.

The furniture of the ancient has little bearing upon our needs to-day — a fortunate

circumstance, considering our meager knowledge. We know that the Egyptians constructed their household furniture in stone, the Greeks and Romans in marble and bronze,

and the people of the Middle Ages in wood. Little of the furniture of that time is now in existence. In fact, our knowledge is chiefly due to old drawings, usually in the form of tapestries representing historical events. In these old records the furniture is merely a detail, an accessory used in the background to illustrate a situation. A bench or settle figures in an interview between a knight and a lady, a chair of state is rudely indicated in the story of a coronation ceremony, or a long banquet table serves as a center about which valiant warriors gather. Without the aid of these manuscripts, if they may be called such, all domestic furniture made prior to the thirteenth century would be largely a matter of conjecture. Fragments from many of these

**Furniture
of Ancient
Times not
adapted to
Modern
Use**

manuscripts have been fitted together, so that we now have a fairly clear picture of the life and homes of the people of that time.

The house, or home, of the Middle Ages contained one large room called the heal, which served as a dining, living, and sleeping apartment. Adjoining it was the bower, or chamber for the ladies of the household. There was

**The Home
of the
Middle
Ages**

little furniture in the main room. A long rude table, composed of a board laid upon trestles, occupied the center of the floor, and about it were placed rough stools and benches for the members of the family with the exception of the lord and his lady. For them were placed two rudely constructed chairs, usually the only chairs in the house. The walls were hung with cloths or tapestries bearing legends of the time, which served to keep out wind and cold. A hearth fire placed below an opening in the roof furnished the necessary warmth, and illumination was provided by means of torches and extremely primitive lamps.

The bower contained a bed, sometimes a bench or stool, and always a chest of some kind. The chest was the most important article in the house and hid all valued possessions.

The Bower

Toward the latter part of the Middle Ages the chairs and chests were decorated to some extent. The Gothic style of architecture became the vogue, and the pointed or Gothic arch and Gothic carving were introduced into the construction of furniture. The English coronation chair, showing the arch and the quatrefoil, an ornamental foliation having four lobes or foils, was built at this period, and happily has not been destroyed in succeeding centuries.

**Begin-
nings of
Gothic
Style**

During the eleventh, twelfth, thirteenth, fourteenth, and fifteenth centuries, the Gothic style of architecture endured. The pointed arch, the trefoil, the quatrefoil, and simple tracery were used upon massive furniture, the Gothic treatment being confined mostly to decoration, the construction little affected by it. Toward the close of the fifteenth century the carving became heavy and more complicated, the lines of the furniture less beautiful, and animals and grotesque heads were combined with Gothic details.

**Details of
Gothic
Style**

The plan of the home remained much the same, distinctly feudal in character. Chests

became elaborately carved and inlaid. Beds were surrounded by carved and latticed walls. Rude tables took the place of the board and trestle, and the chairs were heavily laden with ornamentation. Only one distinctly new article of furniture seems to have appeared during these two centuries, and that was the cupboard, upon which a wealth of ornament and detail was heaped.

Much
Orna-
mental
Carving
Used

Toward the end of the fifteenth century a great change took place in all handcraft. A new force born in Italy gradually spread throughout Europe and supplanted Gothic art. The Renaissance was a sudden spontaneous outburst of intellectual energy in the arts and inventions, knowledge and books, which had long lain neglected during the Middle Ages. The awakening began in Italy, and the whole country seemed all at once to be endowed with an instinct for the beautiful, and also with the capacity for producing it in every form. From Italy the reform wave spread rapidly to France and Spain, then to Germany and the Low Countries, and at last to England and the new world of America.

The Re-
naissance
in Italy

One often hears the Renaissance spoken of as a thing of the past, but we are still in the onward movement although the first vigor is over. At the first no article of furniture was too commonplace to receive the attention of the greatest artists of the day. Designs were made with reference to their setting, and the furniture for the home became less heavy and clumsy, so that it no longer was suggestive of the cathedral or the abbey. The household appointments were for the first time in history made with a careful regard for the needs of the owner, his station in life, and his manner of living. The homes of the early Renaissance began to take on a harmony as a whole, as well as a wealth of exquisite detail, which had hitherto been absent, but which we of the present day are still striving to perfect.

Before many years had passed, homes began to look more comfortable. Chairs, benches, and tables were loosened from their stiff positions against the walls, and new furniture was invented and added, as occasion and need arose. Chairs became upholstered, tables gained more beautiful lines and exquisite carving, and cabinets and chests of drawers

augmented the old cupboard, and dower coffers. Clocks, mirrors, and screens became universal. In the palaces all was luxurious beauty. Sunken panels in the woodwork were ornamented by carved rosettes in high relief, often gilded. The halls were hung with exquisite tapestries and massively framed pictures, and the horizontal beaming of the ceilings, in its complexity, has come down to the present time as a beautiful example of the period.

From Italy, the spirit of the Renaissance spread to France, but here the transitional period was of longer duration, due to the Gothic art being more firmly rooted in France than in the south. **The French Renaissance**

The ornamental woodwork of the French in the early years of the Renaissance differs strongly from the Italian work of the same period. It is lighter, more delicate, the carving more open, and the whole less dependent upon the antique models. In the cabinets the furniture makers seem to have reveled especially in use of their talent. The construction of this article gave opportunity for artistic shaping and decoration which was impossible in bed, chair, or table.

The great devotion of time and skill which the medieval workmen spent upon the chest was now lavished upon the cabinet of the Renaissance.

In Germany, and the Low Countries, as in Spain also, the Renaissance developed on original lines. A simpler, sturdier form arose than that of France and Italy. Heads and grotesque masks were introduced with good effect into cabinet work. Marquetry was excelled in by the Dutch, and in Flanders a distinct type of chair arose with turned woodwork and cane seat and back. The Flemish style, more than any other, influenced the Spanish Renaissance. There are many chairs from that period, the woodwork much like those in Flanders, the back and seat of stamped or carved leather.

By the beginning of the sixteenth century the Renaissance had reached England, and a style arose there called the Tudor, which was a mingling of the Italian, French, and Flemish, the latter predominating. We Americans are especially interested in this style because the chairs which the first colonists brought over from

The Renaissance
in Germany and
Spain

The English Renaissance

England belong to this period, and the carved chairs made in this country in the early days show the Flemish-Tudor influence.

This style became more fixed and distinctly English after Elizabeth came to the throne. From that time on it was known as the Elizabethan, but there is really no distinction. A style of carving known as the linen fold and the strap work was used especially upon cabinets.

The Jacobean style was an outgrowth of the Elizabethan, and was very similar, but of a lighter and more graceful construction. This style endured from the accession of James I until the end of the seventeenth century. The "thousand-legged table," in England called the "gate-leg table," is a product of this period as was also the wainscot chair, a combination chair and table in which the back of the seat formed the top of the table. The turned furniture legs of the Flemish naturally gave rise to the more graceful spiral leg. The finest type of spiral was carved by hand and was very beautiful. It was used for tables, chairs, and elevated cupboards. English oak was the chief material, but later in the seven-

teenth century a great change was made by the introduction of walnut. This did not lend itself to easy carving, so paneling and marquetry, with applied drops, spindles, and nail heads were used.

The seventeenth century closed with the furniture of Louis XIV, a style which ever since that day has been misunderstood and misused. It was designed by a man named André Boulle, who, with his brother artists, perfected a type well suited to pompous and luxurious court life. It was heavily ornamented with shell and brass in what was called the rococo style of decoration. The legs of tables and chairs were at first straight and then carved, inlaid and veneered with gilt or brass. The furniture, although ornate, was consistent with its surroundings, and was not without beauty, inasmuch as beauty of construction was never lost sight of.

By the time of the beginning of the reign of Louis XV French furniture had changed somewhat in its character. Decoration grew more and more ornate, and the magnificent and stately extravagance of Louis XIV turned into a daintier but no

less extravagant style. There was more variety in design and a larger use of carved metal ornament and gilt bronze. Shells, shaped foliage, roses, seaweed, and strings of pearls elaborated all designs, and were introduced principally by Charles Cressant, a great artist of that time. There are still existing many beautiful examples of his work. Some of the wood which he used was left in the natural finish, but more often it was painted, enameled, gilded, and carved. The legs of his chairs were curved and the arms and backs were also curved, carved, and gilded. Gobelin, Ambusson, and Beauvais tapestry, with Watteau designs, were used for the upholstery. An air of gayety, richness, extravagance, and beauty was given by all the furniture of this time, which, while not fitting in with our modern ideas of beauty as applied to use, still was well adapted to its own time.

Toward the latter part of the reign of Louis XV the furniture became too excessively rococo in style, due to the influence of another artist, Jules Aurèle Meissonier, who brought into French use some phases of the decadent Italian taste of that time. He

Transition
from
Style of
Louis XV
to Style
of Louis
XVI

believed in putting curves and convolutions everywhere, broke up all straight lines, and disregarded all rules of symmetry. He carried the rococo style to its limit in lavish decoration, and as his power of invention was marvelous, his output of designs was very great. The furniture designed after the ideas of this man was not beautiful and is too often accepted by people to-day as the typical style of Louis XV. The greatest contribution of this later furniture of Louis XV was of a negative character. By its extreme extravagance it brought about a reaction against the ornate rococo school which influenced all succeeding furniture making.

Louis XVI furniture is in pleasant contrast. It was characterized by simplicity of construction and severity of ornament. The rococo details disappeared, and once more antique models were sought for decorations as well as for forms. Straight lines replaced flowing scrolls, horizontal bands superseded fantastic moldings, cupid and rose-garlanded panels gave way to rectangular spaces decorated with classic emblems. In chairs and tables the sup-

ports were fluted, tapering slightly at the base. The oak leaf, laurel, and bay leaf were often used in the scheme of decoration. Gilding, inlay, and enamel were still often used, but during this period the first mahogany was imported, and many beautiful pieces of furniture were constructed of the new wood alone. The furniture of Louis XVI shows its relationship very strongly to the furniture of Louis XV. It is quite remarkable that a style which was the direct outgrowth of a former period should have so completely absorbed all of the good qualities and none of the bad qualities of its predecessor.

During this time the furniture of the Dutch people had been finding its way into England and influencing English design. ~~The Queen~~ But it was not until the reign of ~~Anne Style~~ Queen Anne that the Dutch and English designs were completely assimilated. For this reason the perfected style was known by the name of the sovereign reigning at that period. The Queen Anne furniture was of great simplicity and grace. The earliest chairs and tables had cabriole legs and plain Dutch feet, and the chairs had the solid splat and spoon-shaped back with

rounded ends to the top. In the later Queen Anne chairs a modified Spanish foot was sometimes used. A small amount of carving was sometimes used in decoration, but it was always subordinated greatly to the graceful lines of the furniture.

The Chippendale brothers of England, in their earliest work, copied to a great extent

**The Chip-
pendale
Style** the Queen Anne models with cabriole legs and modified Dutch feet.

Very soon, however, they developed their own originality and used the ball and claw foot, and pierced and carved the splat in the chair back. Later, the straight-legged Chippendale chair came into favor, and the Chinese art influenced the carving, making it more delicate and fantastic. The later chairs also showed French and Gothic tendencies, and were not nearly as successful as the early models. The chief characteristic of the Chippendale chair is usually a pierced splat richly, and often fantastically, carved, surmounted by a bow-shaped top-piece turning down in the middle and up at the ends. The one exception is what is called the ladder-back chair, but in this, too, the bow-shaped feature is distinct.



(Copr., 1916, Good Furniture Magazine)

**A HANDSOME CHIPPENDALE SECRETARY,
CHAIR, AND TABLE.**



(Copr., 1916, Good Furniture Magazine)

A SHERATON SECRETARY AND A REED-BOTTOMED CHAIR OF EARLY COLONIAL DAYS.

The Chippendale brothers worked entirely in mahogany, that wood having been imported for the first time just before their day. If they had had to work in either oak or walnut, it is doubtful if the results would have been so beautiful. Each style is greatly influenced by its own environment, and it is amusing to know that the reason Chippendale and other furniture makers of the eighteenth century constructed their chairs with broadly spreading arms, made them without arms entirely, and also invented the settee, was because the women of that day wore immense hoop skirts!

The Influence of Environment upon Materials and Designs

Scarcely less beautiful than the Chippendale style is the Hepplewhite. Hepplewhite's work is more delicate and dainty. He used inlay very effectively, straight, tapering legs and spade feet. His shield-shaped chairs have brought him the greatest renown, perhaps, with the exception of his serpentine sideboards, which are strikingly graceful. He worked with a man named Shearer, whose eye for proportion was indisputable. It is unfortunate that Hepplewhite's construction was often faulty.

The Hepplewhite Style

The work of Hepplewhite was greatly influenced by two architects of the middle
The Adam part of the eighteenth century.
Style

James Adam and his brother Robert probably never designed the furniture which is attributed to them, but to them was largely due the reaction that took place at this time, — a sudden great impetus toward simplicity and classic forms. The style was similar in many respects to that of Louis XVI. The straight line, the arabesque scroll-work, the gayety, lightness, and formality are common to both. The essence of the Adam style might be said to be simplicity, elegant slenderness, and low relief. The arm is an important ornament; the bell flower, delicate scrolls, drapery, the fluted shell, and medallion. Lions' and eagles' claws are used for feet.

The influence of the Adams on the furniture makers of their time was very marked.

The Sheraton Style. Sheraton did not imitate them, but he embodied in his furniture a true Adam feeling for simplicity. While Sheraton was the last of the trio of great master furniture makers of the eighteenth century, he certainly cannot be said to be least. In

fact, some authorities maintain that while Chippendale and Hepplewhite were fine workmen, Sheraton was a poet. Sheraton carved, painted, and inlaid his furniture, using, and often improving upon, the ideas of his two great predecessors. He seldom used the shield back of Hepplewhite, and never the pierced splat back of Chippendale. While Chippendale avoided the straight line, Sheraton used it a great deal. His chairs are almost always distinguished by a straight top to the back, and rectangular legs. In his sideboards, tables, and desks where curved lines were used, he introduced the fluted column of Louis XVI. His furniture always seems thoroughly consistent in design, that final test of consummate art.

The last great epoch in furniture making arose in the early days of the nineteenth century. It was influenced by the French Revolution, and victory is stamped over all its furniture in the form of wreaths and torches or other warlike emblems. The Empire artists lauded the classics as never before, and Roman and Grecian decorations were used lavishly. Marquetry was discarded, but plain surfaces

**The
Empire
Style**

were covered with massive carving. In its plainer form the Empire type was dignified and full of beauty, having qualities of repose and stability which outranked some of its predecessors. It is to be regretted that, toward the last, the decorations came to be extravagant, even to the grotesque. The Empire style probably had more effect upon furniture making in America than any other. It came at a time when the industry on this side of the water was at its height, and consequently a large majority of the so-called colonial furniture is of this type.

After the Empire, there was no other distinctive style of any value produced during the remainder of the nineteenth century. There was a great quantity of furniture manufactured, but it was a sad combination of many old forms and little thought. The result was the large number of black walnut pieces, carved and decorated with countless turned "icicle" pendants and the stamped and inlaid light oak furniture. In the past few years two rather fantastic modes have come somewhat into favor, the British New Art and L'Art Nouveau. These can hardly be ranked as furniture

**Transition
to Modern
Styles**

styles, but rather as fads running parallel with the present craze for hand-beaten metal wear and jewelry. Mission furniture, too, has achieved a great popularity, and very suitably fills the need for a cheap but durable style.

Historians predict that, because of the unusual prosperity of our present time, there will soon come a great reaction from **A New Rapid money making toward art for art's sake.** **naissance** If their prophecy is correct, the twentieth century may still give us furniture makers whose work will rank with that of Chippendale, Sheraton, and Hepplewhite.

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CHAPTER VII

MODERN PERIOD FURNITURE AND ITS USE

Types of the Antiques which are Reproduced — Consistent Use of Period Styles in the Various Rooms of the Home — Bisymmetric and Occult Balance — Comfort.

THERE are a very few families at the present time where rare old furniture has descended from generation to generation in any considerable quantity, and the purchase of genuine antiques is often out of the question. Indeed, the seeker after old furniture must ever be on guard, for the manufacture of so-called antiques has come to be a most clever and flourishing industry. As with the antique oriental rug, antique furniture should be purchased only from a reliable dealer. Unlike the oriental rugs, however, which have never been satisfactorily imitated, the period furniture which is turned out in our factories to-day is in every way as beautiful as the rare old pieces of our forefathers. The designs are good, and true

to type, and the wood is strong and beautiful in grain, while the masterful polishing which brings out the exquisite markings is far ahead of the ancient finish.

In the reproductions of old furniture, it is noticeable that the manufacture of the most

**The More
Simple
Types
Best** beautiful and suitable styles is becoming greater year by year, while the types of lesser merit are gradually disappearing. The elaborate

and heavily carved furniture of the early Italian and French days is not now often reproduced, and of the later periods, the most simple designs are retained. Each one of the old masters made many designs, a few of which were good, and many of which were poor. The finest furniture was usually built on plain, strong lines, and it is from these pieces that the manufacturer of to-day selects his models.

Furniture of different periods is adapted to various types of homes. The greatest

**Consistent
Use of
Period
Styles** sense of unity can often be obtained in a home by planning garden, house, and furnishings to conform to one certain period. The

absurdity of a Japanese garden and a house

built on the lines of a Swiss chalet and filled with colonial furniture is apparent at once, and yet mistakes equally great are often made. The landscape gardener of to-day is fortunately furthering a sentiment for unity between house and grounds, and the interior decorator carries that idea one step farther to the inside of the house as well.

Each type of furniture of the chosen period contains enough styles to furnish all of the different rooms of a home. There are heavy and more formal pieces which are suitable for the hall, dignified chairs and tables for the dining room, and lighter furniture for the living rooms and bedrooms. There is the greatest economy in the purchase of furniture of one period for the entire house, because the pieces are interchangeable between the various rooms. Articles from the bedrooms may be used in the living room when desired, and the chairs belonging to the dining room suite, when not in daily use, may serve the purpose of straight chairs in living room and hall. The sense of unity given by similar furnishing also adds greatly to the apparent size of the house, as the observer passes from room

The Use of
Different
Styles of
the Same
Period

to room. Some of the manufacturers of this country are making a specialty of designing period furniture for the entire house. The complete list of furniture may be purchased from the one firm with a minimum of expense and worry, and additional pieces may easily be obtained whenever desired. The same firms will also make special adaptations in design, woods, and stains to suit the needs of the particular house which is to be furnished.

To some people, however, the entire house furnished in one period seems rather monotonous, and more variety is desired. In this case different rooms may be furnished in the various periods. In large living rooms Chippendale, Hepplewhite, Sheraton, and Adam furniture may sometimes be used together, and chairs and tables of Louis XIV, XV, and XVI will often blend well, but any further mixture of furniture will usually produce results disastrous to unity and harmony. It is only styles which are so closely related that there are many points in common in their structure and decoration, which may be successfully placed in the same room.

**Furniture
Styles of
Different
Periods
which may
be used
Together**

In general it is best to use only one style in each room, and certain styles have been found to be especially well adapted to particular rooms.

The hall is the most formal room in the house, and, in even the very unpretentious home, should have a dignity which is given to no other place. It is the **The Hall** entrance to the house, and so should bespeak the character of the inner rooms to a certain extent, but should preserve an atmosphere of stateliness, suited to a room which is not intended for rest or recreation. Very little furniture is desirable in the hall, but that which is placed there should be suited to the character of the place so that it seems really a part of the architectural plan. Some of the early Italian and Spanish chairs, tables, and chests are admirably adapted for formal use in the modern hall, and the Tudor and Jacobean English furniture with the Flemish chairs of the same period are also suitable. Of the eighteenth-century furniture, the early types of Chippendale and Queen Anne have a certain air of stateliness, and the heavier pieces of colonial furniture are also built along lines of dignity. The hall is really a

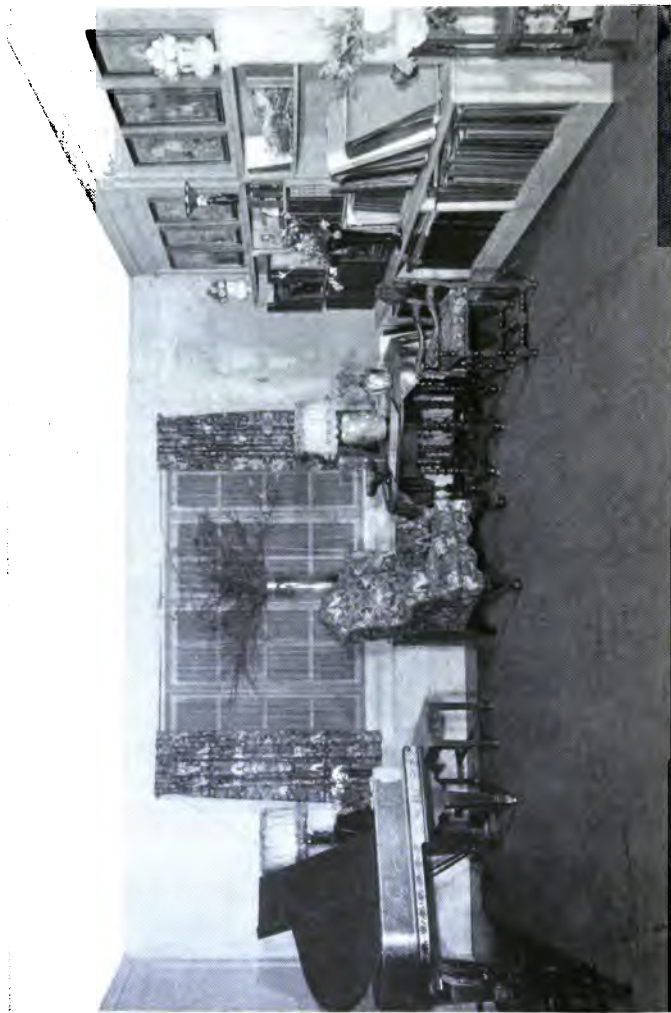
passageway used to form a connection between the various rooms of the house, and this should be remembered in selecting its furniture. It should be so furnished that it extends an impersonal hospitality to the person who enters, but gives only a hint of the spirit which is manifested in the privacy of the rooms beyond.

Next to the hall the dining room should be the most formal room in the house. It **The Dining Room** should be bright and cheerful and in harmony with the adjoining rooms, but should also have a certain dignity of its own in selection and arrangement of furniture. As there should be almost no attempt at decoration in this room, the table, chairs, and other necessary furniture stand out in strong relief and so perhaps should be the most carefully chosen of any furniture in the house. Flemish and Jacobean furniture are popular for dining room use because the dull oak used in these types is easily cared for. In mahogany the colonial furniture is most often used, but it is not as distinctive as the Chippendale, Adam, Hepplewhite, and Sheraton. Hepplewhite and Sheraton, being rather light in construction, should be used only in



ATTRACTIVE DINING-ROOM FURNITURE OF THE ADAM STYLE.
THE ARRANGEMENT SHOWS THE USE OF BISYMMETRIC BALANCE.

(Courtesy of H. T. Lindeberg)



AN EXAMPLE OF OCCULT BALANCE. THE GROUP FORMED BY THE CHIP-
PENDALE WING CHAIR AND THE JACOBEEAN TABLE AND CHAIR BALANCES
THE PIANO AT THE OTHER SIDE OF THE ROOM.

(Courtesy of John Wananaker)

comparatively small rooms so they may not appear trivial in the formal arrangement. The furniture of the time of Louis XIV may also be used in dining rooms. Although it is rather elaborate, it is also heavy enough for this use, but especial care should be taken with the selection of rugs, wall decorations, and window hangings so that there shall be entire harmony.

There can be no pleasing harmony in a room unless the laws of balance are observed in the arrangement of the furniture and wall decorations. A room is only in balance when its furnishings are so arranged that there is an equalization between attractions. Balance may be divided into two general types — bisymmetric and occult. Bisymmetric balance is gained by a mechanical arrangement of like parts in like manner about a center. Occult balance is gained by æsthetic sense of proportion. The dining room is the one place in the house where bisymmetric balance is most important and where it may be used without danger of too great formality and stiffness. No matter how small the dining room may be, it always has greater charm when the furniture is

arranged with dignity. To secure perfect bisymmetric form, the table should be placed in the exact center of the room and an imaginary line should then be drawn cutting the room into two equal parts. The chairs, serving tables, and buffets should then be arranged in like position on either side of the room, so that one piece of furniture balances another. This rule cannot be followed absolutely, of course, but adaptations may be made to conform to the architectural details. Where there are attractively curtained windows on one side of the room they may be balanced by an interesting buffet or a wall decoration placed opposite. Several chairs may be grouped formally to balance a large piece of furniture. In all adaptations and applications of this principle, however, it will be found that the simplest arrangements are the best. There is a greater sense of repose, of rest, in the dining room where there is to be found only the absolutely necessary pieces of furniture, formally arranged.

The living room, on the other hand, is that room in the house where a fine sense of occult balance is needed to create an atmos-

phere of rest and charm, reflecting the individual tastes and interests of the various occupants of the room, but preserving at the same time a unity of meaning. The living room, of all rooms in the house, should never seem formal, and yet, if the laws of balance are not observed, the greatest confusion in the selection and arrangement of the furniture is bound to result.

**The Living
Room and
Occult
Balance**

Colonial or sixteenth century English furniture is usually the most suitable for the living room. The modern colonial furniture of to-day is usually a quite faithful copy of the furniture made by our Puritan fathers. It was an adaptation and an outgrowth of the furniture made by Chippendale, Hepplewhite, and Sheraton which was brought over to this country by the colonists. The Adam and Queen Anne styles were also adapted to the new use in the same way that the others were — by eliminating all unnecessary ornament and strengthening the lines and proportions so that they should fit into the plain and primitive life of the new world. For this reason

**Choice of
Furniture
for the
Living
Room:
Colonial
and Six-
teenth
Century
English**

colonial and sixteenth century furniture may easily be used in the same room. Their close relation in origin makes them fit in well together.

French furniture is not so suitable for living room use. It is too ornate, too elaborate in the early styles, and too delicate **French Furniture** in the later productions, for the everyday life of a household. It is better used in formal reception rooms. French furniture is usually much more expensive than English and colonial furniture, for only the most expert craftsman can reproduce French motives and styles with a truly æsthetic accuracy. This again is another reason against using it in the living room. Good colonial furniture is comparatively inexpensive because of the greater ease with which it may be practically evolved.

Some reproductions of early Italian furniture are also very fine in the modern living **Italian Furniture** room. There is a certain strength of line and solidity of structure found in the productions of the Italian Renaissance which partakes of the spirit of the present times, and gives promise of a more general use in our house furnishings in the future.



(Courtesy of Mrs. Henry Dunlap)

THE FURNITURE IN THIS LIVING-ROOM CENTERS ABOUT THE FIREPLACE. THE STOOL IN THE FOREGROUND IS OF THE WILLIAM AND MARY PERIOD AND THE TABLE POSSESSES ADAM AND HEPPLEWHITE CHARACTERISTICS.



(Courtesy of H. T. Lindberg)

THE SINGLE-TONED RUG IN THIS COLONIAL LIVING-ROOM IS WELL SUBORDINATED IN COLOR AND TONE TO THE REST OF THE FURNISHINGS. THE INFORMAL USE OF BISYMMETRIC BALANCE IS ESPECIALLY WORTHY OF NOTE.

In arranging the furniture of the living room in order to obtain the result of occult balance, there should be, as in a room arranged in bisymmetric balance, an axis which centers the interest and about which the rest of the furniture is grouped. In a dining room, the axis of interest is always the table, which should be invariably placed in the center of the room. In the living room the axis of interest is very seldom placed in the center, but is at one side or at one end of the room. A well-proportioned fireplace is perhaps the most usual and most successful main point of interest for the living room. A large table with a reading lamp and an easy chair may serve equally well, or a piano in daily use may prove the dominant note to give occult balance to the point of interest in a room. All other furnishings should be subordinate to that interest, but should be so placed as to balance in seeming weight. If a grand piano is placed at one end of a room, there should be several groups of lesser interest at the other end of the room so that the weight of the piano will seem balanced. In a room which is poorly arranged in this

How to
obtain
Occult
Balance

way there is a feeling of tipping given, which is very unpleasant. A large tapestry or rug hung upon the wall opposite a heavy fireplace will often preserve a sense of balance, or even a single bowl of flowers properly placed in the room may give the secondary interest needed.

Comfort should be of the greatest importance in furnishing the living room. The chairs should be inviting and restful
Comfort and should be so placed as to be equally desirable for reading in the daylight or evening hours. Wherever possible, table lights should always be used, as the glow of a reading lamp is second only in creating the homelike atmosphere to the hearth fire itself. Only big restful pictures which every member of the family enjoys should be placed upon the walls, and the draperies, rugs, and furniture should reflect the character of the people who use them. The best of its kind should be there, but nothing too good for daily use should ever be placed in a living room, for it should be the most used room in the whole house, with the possible exception of the library, if the house be the home of people much given to reading or study.

The library should have the same spirit of repose as the living room, but at the same time should be furnished in a manner to ~~The~~ give greater dignity and solidity. ~~Library~~ The interest in the room should center entirely about the books, for which the room exists. Unless there are many books it is ridiculous to name the room in which they are placed a library. If there is only one small case of volumes, it might better find its home in the living room. So, too, a library the walls of which are lined with many books behind locked doors is wrongly named. It is an affectation hardly better than the rooms of certain people of past times who filled their shelves with beautifully bound dummies. Indeed it is questionable if the glass-inclosed bookcases, even though the key be permanently lost, can ever equal the open bookcase in the spirit of ready companionship. The literary friends seem slightly removed and the slight effort of opening a door to reach them seems to place them apart to a certain extent. The glass-inclosed bookcase is, of course, much more sanitary, and the life of precious volumes is lengthened by the absence of the daily grind of dust, so there is a

conflict between the practical and the æsthetic in the minds of the householder who would have the best kind of a library in his home.

Bookcases which are built into the walls as a part of the house are of course always best. They should be of the same **Bookcases** finish as the woodwork and take their part as a feature of the architectural construction. In many homes, however, a room is taken for library use which had been originally intended for some other purpose. It is then that bookcases as pieces of furniture must be used. There are many cases on the market both with and without doors which are built on lines of antique and modern designs. Perhaps the most satisfactory shelves, however, are given by the sectional bookcases, of which there is now a great variety. They are manufactured after designs conforming to every style of period furniture and in all possible woods and finishes. Although the sections fitted together take up slightly more room than the single bookcases, there is the advantage that additional sections may be added from time to time as books accumulate. The architectural structure of the room may

also be followed easily and sections may successfully be fitted underneath windows and in odd places where large cases could not be placed. Where cases of either kind are used in the library, they should, as pieces of furniture, be matched by the rest of the furniture in the room in wood, finish, and style.

Only the most dignified styles of furniture should be used in the library; furniture having rather strong and heavy lines.

Sheraton and Hepplewhite pieces, Furniture
Suitable
for the
Library for example, are too dainty, as is also furniture of the Louis XVI period.

The designs of the time of Louis XV are also unsuitable because of ornate decorations, but some of the heavier furniture of Louis XIV has been successfully used for this purpose. Chippendale, Queen Anne, William and Mary, Jacobean, and some of the Adam styles are all very well adapted for library use, and designs following the spirit of the early Italian and Spanish models are admirable. Colonial furniture is always correct, as indeed it is for almost any room in the house, because of its many variations in shape and style.

There should be great simplicity in the furnishing of the library. In the center of the room there should be a substantial **Simplicity** table covered with a flat mat which does not slip, or, better still, with no covering at all. On the table there should be a good reading lamp, and to it there should be drawn up comfortable chairs placed so that the light will be good for reading in either daylight or evening hours. Beyond the addition of a foot rest or two and possibly one small side table and several straight chairs there should be no other furniture in the room. On the walls there may be one or two fine large engravings — the portrait of some noted thinker, or the replica of some great architectural triumph. Above the fireplace there might be the bust of one of the early philosophers, or something else which would reflect the interests of the persons who find their inspiration in the books which the room shelters. There should be no “pretty things,” no bric-a-brac, to destroy the dignity of the room and to take away from its essential feeling of repose and seclusion.

The bedrooms of the home should also have a feeling of repose and seclusion, but

here there need not be such an atmosphere of dignity. Gay-colored chintzes may be hung at the windows, the most frivolous of French furniture is often not too dainty or too ornate, and the individual tastes of the occupant of the room should be reflected in every detail of the furnishing until the room seems a personal part of its owner. To many older men and women of rather puritanical ideas, the colonial furniture of our forefathers seems most appropriate, the simple lines of the Queen Anne and the sturdy style of Chippendale may reflect the character of some other individuals, while the dainty carving of Hepplewhite or the dresden loveliness of Louis XVI seems often the very embodiment of the spirit of the daughter of the household. As a usual thing, each bedroom, being a distinct unit in itself, should contain only one type of furniture, that type selected with reference to the user.

When there are several guest rooms, they may each be furnished in different styles, styles to suit various types of personalities, but where the home is so small as to boast only one guest room, this room should be furnished in

**Types of
Furniture
for the
Bedroom**

one safe style, such as colonial or English, which would be fairly appropriate to any guest. The dainty white guest chamber with furniture of very slender lines may be lovely for the girl guest, but the man who is forced to spend a night in a room furnished in that fashion must feel sadly out of place.

The furnishings of the whole house should first reflect and conform to the spirit of the members of the household, but **The Use of Furniture to Express Personality** should then be planned with a certain amount of consideration for the guests and friends of the family. The home of the members of a family is the outward expression of their personality, a manifestation of their good will, coöperation with, and courtesy toward, each other as close relatives and toward those of the outside world who enter at times into the home circle.

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NOTE. — The furniture of the various periods described in the two foregoing chapters is shown in the following illustrations:

ADAM	Illustrations facing pages 86, 90
AMERICAN EMPIRE	Illustration facing page 21
CHIPPENDALE	Frontispiece and illustrations facing pages 74, 76, 87
COLONIAL	Illustrations facing pages 91, 110, 111
GEORGIAN	Illustration facing page 120
HEPPLEWHITE	Illustrations facing pages 34, 77, 90
JACOBEAN	Illustrations facing pages 43, 87
QUEEN ANNE	Illustration facing page 7
SHERATON	Illustrations facing pages 20, 75, 133
WILLIAM AND MARY	Illustrations facing pages 6, 34, 42, 90, 145

CHAPTER VIII

FURNITURE OF MODERN DESIGN

A Reflection of the Spirit of To-day — Different Styles which may be Purchased and Their Use in the Home — Rugs, Upholstery, and Wall Coverings which Harmonize.

PERIOD furniture is not adapted to the use of all people. There are some persons of very modern feeling to whom the spirit of the furniture of bygone days does not seem at all appropriate for use to-day. They want something which is to them more up-to-date, more truly American. For them there is a modern type which is admired and used by a great number of people who feel the need of an inexpensive yet pleasing kind of furniture.

The mission furniture originated some thirty years ago in a little mission church in California. The church was an humble frame structure and the chairs made for it were of the sim-

plest, straight-line construction possible. Because they were so simple they seemed to possess an element of beauty, and the public soon recognized this fact and called for other straight-line designs in inexpensive furniture. Furniture makers all over the country abandoned, to some extent, the manufacture of much ornate, fantastically carved, light oak furniture, and bent their energies toward the making of straight-lined dark-stained mission furniture. Many of the designs were too heavy, were lacking in a fine sense of proportion, but much of the furniture was, and still is, good.

Mission furniture is often wrongly used, however. Many people forget, or are ignorant of, the fact that this style of furniture was originally designed for the bungalow type of building, where the woodwork of the rooms is on plain lines and is stained the same tone as the furniture. While mission furniture may seem very much at home in a western house, it may be entirely out of place in a house of the middle west, and surely would be incongruous in a colonial mansion of the east.

**The Proper
Use of
Mission
Furniture**

Where mission furniture is well adapted to the home in which it is placed, great care should be taken in selecting the rest of the furnishings. Plain walls are best with mission furniture. If figured wall covering is especially desired, however, only that having a very conventional pattern should be selected. No attempt at daintiness should be made in a room with this type of furniture. The side hangings at the windows should be non-transparent, of firm weave, and, if figured, should be of geometric design. Some of the newer types of domestic rugs are more suitable for use with mission furniture than oriental rugs. Oriental rugs carry with them the spirit of the past and so are not appropriate for use with furniture of a distinctly modern type. The plain Wiltons with shaded borders are often used, but the texture of the many different makes of Scotch rugs seems most fitting.

Craftsman furniture is an outgrowth of mission furniture. The public soon tired of so much straight-lined, heavy furniture. People called for designs retaining all the good qualities of the mission furniture, but adding a feeling of grace and a

Other
 Furnish-
 ings which
 Harmonize

Craftsman
 Furniture

THE HOUSE OF CARTERS



(Furniture designed by Helen Speer, reproduced through the courtesy of The House Beautiful)

THIS PLAYROOM IS LARGE, LIGHT, AIRY, AND SIMPLY FURNISHED,
BUT THE ROCKER HAS ARMS WITH DANGEROUSLY SHARP ELBOWS.

TO VIVID ALPHABET



(Furniture designed by Helen Speer, reproduced through the courtesy of The House Beautiful)
A "BABY PEN" WITH CHINESE COUNTERS THAT WOULD AFFORD ENDLESS AMUSEMENT, AND A HOBBY-HORSE THAT LOOKS AS SPORTIVE AS HE IS SAFE.

certain degree of delicacy. This demand the manufacturers succeeded in meeting in many charming instances. The shops are now filled with modern furniture, much of which is really beautiful. Sometimes this furniture is of entirely new design. More often each piece is a successful composite of many antique motifs, so blended that an entirely new idea seems to have been originated. Some of this craftsman furniture is heavy and substantial looking, some is dainty and graceful. In all designs, however, there is a distinct lack of unnecessary ornament, and the charm depends entirely upon the extreme simplicity. Much of this furniture is very inexpensive and fills a national want for people of limited means.

As with mission furniture, the most simple draperies, rugs, and wall coverings should also be used with craftsman furniture. With some of the more delicate designs, however, daintier backgrounds are permissible in the rooms where they are placed.

Consistent
Use of
Draperies,
Rugs, and
Wall
Coverings

The principles upon which both mission and craftsman furniture are based are honesty and simplicity. The wood is of the best quality and the workmanship must be exact,

as any imperfections are at once noticeable in furniture of such simple lines. White oak

**Honesty
and
Simplicity** is generally used, and in three different tones, a soft, light brown, a rich, nut brown, and a delicate silvery gray.

Table tops are sometimes covered with hard leather, and soft leather cushions are often used in chairs and settles. As with period furniture, the mission and the craftsman types will never go out of style because they in themselves represent a new American period of design based upon natural lines which give comfort and durability, adapted to the lives of the great class of people. There is little chance for change in this style in the years to come, for it is impossible to get far away from the structural lines which give the purpose and use of each piece, and the proportions which best serve that purpose and use are the proportions which it should have.

There are several kinds of "straight line" furniture on the market which are also somewhat upon the mission order, and were probably first inspired by the early western designs. Furniture of this type comprises pieces which are well made, of good proportions, and equally possible for use in kitchen, office, or

living room. The dignity of their simple lines makes them harmonious in any setting which is not elaborate.

Cottage furniture is of much the same type, but here there is more of an attempt to make it artistic. It is sometimes enameled, and painted with delicate gar- **Cottage Furniture** lands in conventional designs, or the natural wood is used, stained in several different shades, and oiled. Many of the chairs in natural wood are modifications of the old Windsor style. This furniture is really inspired by the furniture of our grandparents but is often more beautiful than the old pieces. It fits well a demand for a certain type of furniture which is inexpensive and is at the same time very dainty. Rag rugs are generally used with this kind of furniture, with plain walls of delicate tints and old-fashioned chintz hangings at the windows, with the same chintz used for cushions.

Willow furniture is another class which is very popular and which has a distinct use in many modern homes. Because of **Willow Furniture** its solid comfort, artistic effect, and great durability it is a great favorite with many people. It should be remembered,

however, in using it, that it is of a distinctly informal type. No room in which it is used could be very stiff and dignified. It is very cheerful, however, and one of its good points is that it may be used upon the piazza, left out in the rain even, and still may be refinished to look as good as new with either paint or enamel.

A more luxurious furniture of much the same kind is made of prairie grass. The **Grass Furniture** weave of this furniture is usually very close, the fibers well woven together to withstand hard usage. It is very attractive; and comfortable chairs, settees, tables, and stools may be found in great variety.

No indoor room except the sun parlor should ever be furnished with either willow or prairie grass furniture exclusively. **The Use of Willow and Grass Furniture** Although each piece individually may be beautiful, a whole room filled with chairs and tables of this type gives an effect of monotony and coldness. One or two willow or grass chairs may be used in an informal living room. Combined with mahogany they give very satisfactory results. White or colored willow is also charming used with enameled furniture of the same shade.

The same precaution should be observed in the buying of willow or grass furniture as in that of any other class. It is best always to be sure that the article is well made and of good material, and to remember that it is more wise to purchase one chair which will stand the test of years of wear, than to purchase three badly constructed ones. The prevailing styles made by the most reliable manufacturers should all be studied before a selection is finally made.

A Precaution for the Purchaser

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CHAPTER IX

FURNITURE WOODS

Mahogany — Oak — Ash — Red Gum — Walnut — Maple — Beech — Birch — Rosewood — Veneered Furniture.

THE essential points which should be considered in the purchasing of furniture for the home are comfort, lightness, and strength. Comfort and lightness are largely matters of design, but the strength and durability of a piece of furniture is mainly due to the selection of the wood of which it is constructed. The highest skill may have gone into the making of an individual chair or table — the different parts may have been so joined that the whole structure has become one piece, but if the wood appropriate for the use has not been chosen, the careful workmanship has been wasted. The prospective buyer of household furniture, then, should have some idea of the general characteristics of the more commonly used woods so that he may have some independent knowledge to supplement information given by dealers.

Probably the best known of all the furniture woods is mahogany. It is so well known that a description of its appearance is unnecessary. The most expensive **Mahogany** and best known of the mahoganies is the Spanish. The cheapest wood of this variety is the Honduras, or the Baywood, as it is commonly called. The Spanish mahogany comes from the West Indies and is very beautifully figured. The Honduras mahogany has little attractive marking and is a much softer wood than the Spanish mahogany. However, it is usually free from knots and other defects and is well adapted for furniture-making where plainness is not objectionable. Compared with the finer varieties of this wood, the grain is rather open and coarse, but it is used for much of the less expensive furniture and is often employed for the foundation work in veneered furniture of fine quality and for the backs of cabinets or other parts which are not generally exposed to view. There are many varieties of mahogany, ranging from the finest to that costing little more than the best pine. It is all good furniture wood and takes a high degree of finish.

Oak, like mahogany, is so well known that a description is not necessary. Oaks of all kinds are becoming quite expensive and are now used with care which would have astonished our colonial forefathers, to whom oak was the commonest building material. White Oak is the strongest, toughest, and most durable. It is characterized by its figure, which consists of hard, glossy marks unlike those in any other wood. Brown Oak is considered the choicest of all the different varieties. It is very hard, closely marked, and the best grade, which is called the Pollard, is much used for veneers. The lighter oaks are often successfully stained to imitate Brown Oak. Red Oak is another variety which is used often in cabinet work. It costs about the same as White Oak, but is usually of coarser texture, is more porous, less durable, and is often brittle.

Another wood which years ago was considered very common and is now classed among the most expensive varieties of furniture materials is Black Walnut. It is of coarse texture, but is heavy, hard, stiff, and very strong. The narrow sapwood is whitish and the heartwood is chocolate brown.

The wood is durable and takes a good polish, and is so handsome that it has become the favorite cabinet material in this country. Although, in colonial days, Black Walnut was also used as an ordinary building material, it has now become so scarce that at the present time it is too expensive for most furniture, and is employed largely as a veneer. Because of its strength and elasticity walnut is especially desirable for gunstocks, and the recent demand for the wood for this purpose both at home and abroad has considerably reduced the available supply.

There is a very valuable wood which is used as a veneer commonly known as Circassian Walnut. It is not a walnut at all, but is an ash called by the name of ^{Ash} Hungarian Ash. It is very beautiful, with fine markings ranging in color from white to a medium shade of brown. When it is used as a veneer, poplar is generally the foundation wood. The common ash is a very different wood. It is light in color, tough and hard, with somewhat of a resemblance to oak. As a rule there is almost no figure. The beauty of the common ash is considered to consist mainly in its color, which is unusually light,

and for this reason it is especially popular for bedroom furniture.

Three other woods which are suitable for dainty bedroom furniture are Maple, Beech, and Birch. Birch is more beautiful than ash because of its figuring, which is similar in character to the figure in mahogany. For this reason it is often stained to an excellent imitation of that wood. Beech is a similar wood and is often also stained to imitate mahogany or rosewood. Furniture of maple rivals that of oak. The wood is heavy, hard, strong, and tough, and of fine texture. It is frequently wavy-grained, giving rise to attractive "curly" and "blister" figures of a creamy white, with shades of brown toward the heart.

Although the majority of woods are characterized by their grain or peculiar figure, Rosewood may be identified by its remarkable fragrance. There is probably no other wood which is so often imitated and sold as the genuine. The color is a dark red or brown with strong markings of a much deeper tint.

Red Gum is a comparatively new wood in furniture manufacture. It is a rather heavy wood, soft, quite stiff and strong, tough,

commonly cross-grained and of fine texture. It is being used in large quantities the past few years to take the place of the less abundant oak, and is popular ^{Red Gum} because of its beautiful grain and because of the fine finish which it takes.

Because of the scarcity of the best woods, much of the furniture of the present day is veneered. A cheaper grade of wood ^{Veneered} is used for the foundation and the ^{Wood} surface is covered with a thin layer of more expensive wood applied with glue under strong pressure. By the use of a veneer rich-appearing furniture may be manufactured at comparatively small cost, and very beautiful effects may be obtained by the use of small and very rare pieces of timber. Veneering also keeps out the dampness from the inner, and usually more porous, wood of which the furniture is constructed.

When veneer is employed in preference to solid wood for the purpose of reducing the cost of production, it is often the case that a piece of furniture made principally of pine may look as ^{Inexpensive Veneered Furniture} handsome as if it were made of solid wood of the more expensive kind. For prac-

tical purposes it is entirely satisfactory and provides really good-looking furniture for people of moderate means. The practice of veneering furniture may be regarded as a means of placing beautiful objects within the reach of those who could not otherwise afford them. If the wood serving as the foundation is good and sound, free from knots and cracks, and if the veneer is applied with careful workmanship, there can be no valid objection to work of this class. Of course it should be sold for what it is.

Not all veneered furniture is less expensive than the solid, however. A fine veneer is more valuable than the solid wood
Veneered Furniture of High Grade which is less beautifully figured. The rarest French or Italian walnut is sometimes veneered on mahogany, as it lasts better in this condition than if it were solid, and large surfaces and thicknesses of walnut are difficult to procure in perfect condition. Very precious woods such as ebony or satin wood can only be obtained in small quantities, and other woods of especially handsome grain are cut from roots and excrescences of the trees which have produced unusual conditions of growth.

In addition to the cost of materials there is the labor to be taken into consideration, for good veneering requires careful work. **The Foun-**
A valuable veneer is usually laid on **dation Wood**
an expensive wood as a foundation, and this unnecessary cost in manufacture adds to the price of the finished product. For example, a choice Spanish veneer is often applied to mahogany of a less beautiful grain. In the making of reliable furniture great care is taken by the manufacturers in the selection of wood which is to be veneered upon to be sure of successful results. The foundation wood is dry and free from all imperfections. Honduras mahogany is considered the best wood for the purpose, but Yellow Pine, White-wood, and oak are often satisfactorily used.

Whenever possible, both sides of the ground wood are veneered to prevent warping, and the veneer used on either side is of the same grain and strength, so that the **The Proper**
tension of the one side counteracts **Applica-**
the tension of the other. When only **tion of**
Veneer
one side of the foundation wood is veneered, it is laid on the heart side, or the side of the wood which lies nearest to the center of the tree before it is cut.

There are many other facts which should be learned before the amateur buyer could hope to be able always to detect imitations and frauds in the furniture which is offered for sale. Even though the purchaser may have a certain knowledge of woods, veneers, and construction, the best safeguard against imposition is in the choice of a reliable manufacturer and a reputable dealer. Furniture bearing the stamp of a well-known firm which is carried by a dealer who offers it for sale at a fair price is apt to prove to be what it seems.

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CHAPTER X

THE FIREPLACE IN THE HOME

Æsthetic Value—Historical Significance—Period
Styles—Arrangement of Furniture about Fire-
place—Materials.

THE history of the fireplace is very closely connected with the history of furniture and it is hardly possible to study the various phases of the one without noting parallel similarities of design and construction in the other. Each art period had its own characteristics which were shown in the design of the furniture and the fireplace of that time alike, so they seemed harmonious and belonged together.

To-day we are living in an age in which people are trying to select the best points of all past art periods and adapt them to their own use. It is here that the great danger lies. Many a householder who has been entirely consistent in the selection of furniture and in the treatment of walls and floors, fails

Period
Styles in
Fireplaces

Fireplace
should
accord
with House
and Fur-
nishings

absolutely in the choice of a suitable chimney piece which will accord with the general scheme of decoration. Gothic mantels are placed in rooms furnished in Adam style, Italian hearths are obliged to dwell with French furniture, and Renaissance fireplaces are set up in modern halls. An utter disregard is often to be observed in a suitable relation between the fireplace and the rest of the furnishings of the room.

The fireplace should first seem a part of the architectural plan of the room. It should appear to grow out of, or, rather, into, the wall itself. Fireplaces may project into the room, or sink into the wall. They may have large ornamental hoods or mantels, or may be decorated by applying some sort of flat ornamentation to the wall space above the opening. They may have chimney pieces of stone, brick, metal, or wood, but in each and every case the lines should follow the lines of the wall moldings and should embody in structure and design the dominant idea of the room.

No matter how informal the rest of the room may be, the fireplace should always pos-

A Part of
the Archi-
tectural
Structure

sess great dignity. Any useful object is always dignified, to a certain extent, and the fireplace is fundamentally useful.

The first fireplaces stood in the center **Dignity** of the room and the smoke passed through a hole in the roof. It was a thing of use rather than of beauty. Since that time every age has had its manner of building and naturally has developed a certain kind of ornamentation which served to emphasize the idea of use. The French developed one style of fireplace, the Italians developed another, and the English still another, but each followed the rules which governed the period in which it was built and at the same time never forgot the idea of its functional purpose.

The idea of use was still uppermost in the minds of the first settlers who came to this country. The fireplaces built by those brave and sturdy men were **Utility** homely, substantial structures, and the spirit kindled by the glow from such a hearthstone should be preserved by the people of our nation as one of the most valuable of the artistic and æsthetic legacies handed down by the Pilgrim Fathers. Some of the older generation to-day still treasure as their most sacred

memory the mental picture of the big country kitchen of their childhood home, with its great stone fireplace and oven of bricks. They can even yet see the housemother's figure moving briskly from fireside to table, tending the roasting of the goose or turkey for the Thanksgiving dinner and preparing the invariable pumpkin and mince pies.

The fireplace was the heart of the home in those days and in the centuries before. It **The Center of Interest** was the necessary feature of the house and was always present until the time when stoves and, later, furnaces were introduced. For many years after that time fireplaces were entirely disregarded in the average home. They were no longer necessary, they were dirty and required a great amount of attention, so it was natural that the people of a nation which prides itself on a high standard of efficiency and is the greatest promotor of labor-saving devices should turn their attention away from the open fire and rejoice in the more even warmth and greater physical comfort of hot-air registers and steam radiators. The new houses which were built were constructed without the large chimneys necessary for fireplaces,



(Copr., 1916, Good Furniture Magazine)

A CLASSIC FIREPLACE OF UNUSUAL BEAUTY WHICH HARMONIZES WELL
WITH THE GEORGIAN FURNITURE.



(Copr., 1916, *Good Furniture Magazine*)

NO LIVING-ROOM IS COMPLETE WITHOUT A FIREPLACE ABOUT WHICH
THE FURNITURE MAY BE CENTERED.

and the owners of the older houses containing fireplaces often boarded up the openings into the chimneys and complacently adjusted a permanent fire screen or a huge bowl of autumn leaves to fill the space.

The fact, however, that a lack of a center for the room was felt, even in those days of low regard for the open fire, was ^{Substi-}shown by the way in which houses ^{tutes} were often constructed with a mantel in each room, even though the chimney were lacking. These disfiguring structures seemed to fill the place of a dominating interest in the room, an object toward which the larger chairs in the room could be drawn to give an air of comfort. It was the semblance of the hearthstone, without the care of the real fire, which the people wanted, so, as time passed, the invention of the gas log was hailed with great joy. It was considered a luxury, it is true, but it was also a labor-saving device in the way of seeming to afford all the pleasure of the old-time open fire at no expense of time or labor. The insincerity of the gas log did not trouble the public conscience in the least, and this insincerity was reflected in the cheap, light oak or near mahogany mantels which were

almost universally used with a total disregard for the fitness of things. They were elaborately adorned with much poor machine carving and were designed in the fashion of the cheaply constructed furniture which was turned out in large quantities at that time.

Those days of deception are happily past in the matter of both furniture and fireplaces.

A Necessary Luxury The people of our nation accord the old-fashioned fireplace the position in the house of a necessary luxury. It has again been made the center of interest in the living room, at least, and fills its old-time station of family altar. It has come back into the homes to stay this time probably, for the true lover of the open fire will never be willing to again give up the companionship of the cheerful blaze. He realizes now with renewed interest the vital and extensive influence which the fireplace has had in the progress of civilization. The people of primitive times believed fire to be a gift from the gods and cherished it as their most precious possession. A fire in some one of their meeting places was never allowed to go out and was considered the token of a connection between mankind and the spiritual world. It is natu-

ral that through the centuries during which civilization progressed, much sentiment came to be attached to the fire which the savage forefathers worshiped, and social customs about its friendly glow replaced, in time, the ancient superstitious rites. Now it has come to mean, to the people of all nations, home, physical comfort, and spiritual joy and consolation. It is the token of a universal fellowship.

Much can be accomplished in the way of extending this feeling of hospitality which every open fire gives, by the arrangement of the furniture about the chimney piece. If the room is small, the light of the fire should be placed with regard to the center of interest and the space directly before the fire should be kept open so that a person sitting in any part of the room might be able to watch the burning embers. When the room containing the fireplace is quite large, however, there should be an entirely different arrangement of furniture. An inclosed area should be formed in front of the fireplace by placing several pieces of furniture of the invitingly comfortable kind before it. A large davenport may be placed

Arrange-
ment of
Furniture
about the
Fireplace

in front of the fire with a heavy chair at either side, or a reading table with chairs may serve the same purpose. The fireplaces of long ago usually had two heavy settles built at right angles to the fireplace, one on either side. This was doubtless done to shut out the cold air of the room and keep in the needed warmth, but at the same time the arrangement gave a delightful sense of privacy and coziness. For this reason settles are sometimes built in houses of to-day, or, instead, two long inviting seats are often drawn up on either side of the open fire, close to the radiating warmth and cheer.

Book shelves built into the architectural structure about the fireplace add much to the beauty, for the woodwork, if wisely used, will carry out the general scheme of the room, and the bindings of the books give an interesting note of color. It will be found that companionable books will have a double lure when they are placed within such a sheltered nook.

There are almost as many materials of which it is possible to build the modern fireplace as there are styles from which to choose the design of its construction. The style and material of the house itself is

of first consideration, for the fireplace must of course be in keeping as a part of the architectural whole. The local environment usually helps to decide the choice of material. In some parts of the country stone blocks and cobblestones are readily accessible at small expense. In other parts of the country, brick of different types may be very well used, and the result is often a fireplace of permanent charm. Concrete is often effective, and tiles will be found to be both practical and artistic, for they can be had in many soft colors, and are suitable for the hearth or chimney breast or both. Some mantels are made of paneled wood and are very dignified reproductions of those of the early days.

Whatever the material used, the greatest simplicity of construction should always be followed. There should be an entire absence of elaboration of de- **Simplicity** tailed ornament and a predominating quality of that sincerity which is essential to the true home spirit. Fine structural lines combined with the gay reflections in the brass andirons and the ever changing firelight itself will create a place of peace and contentment which will not fail to prove a gathering place for the

family group and for those outsiders who have a share of the household hospitality.

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CHAPTER XI

ARTIFICIAL LIGHTING

The Importance of Artificial Light as a Part of a Scheme of Interior Decoration — A Brief History — Period Styles — Arrangement — Colors and Materials of Shades.

IN artistic effect the artificial lighting of our homes has also kept step with the ups and downs in the history of furniture.

In the eighteenth century and before, ^{Candles} in that period of furniture making which has rightly been named the "golden age," candles were the only means of illumination. The homes of that time were beautiful with their exquisite furniture placed in surroundings of the same general style, and lighted at night by candles which are without doubt the most charming and poetic of all forms of lighting. In these houses of our forefathers there was in each large room usually one chandelier of exceptional beauty designed to hold a double row of candles distributed in groups, suspending myriads of crystal pendants which

caught the light and reflected it into the darkest corner. The eye, however, was never held by it, for around the room, in well-considered places, were brackets holding other candles, and on the mantelpiece and tables were also numerous candelabra and candlesticks. In this way there was a general distribution of illuminating mediums which even in their utility formed harmonious and component parts of the room, essential to the scheme of decoration and adding symmetry and balance to the whole arrangement. At the same time each fixture gave individual pleasure as a work of artistic design.

The next phase in the history of our lighting medium was the introduction of the oil lamps.

Oil Lamps Sometimes these lamps were beautiful and sometimes they were not, but the chief interest in them was not in their design but in their utility. They gave so much better light than candles, it was so much easier to read or to sew by their light, that they were used with thankfulness as a great comfort. The very fact that they were considered objects of use rather than objects of ornament was conducive to a certain amount of beauty, however. The lines of utility are

usually simple and show the structural form, and this in itself is a long step toward the beautiful. Any object which is severely plain, having no decoration at all, is more harmonious than the same object ornamented in such a way as to conceal its real use. The first oil lamps were without shades, but reading lamps with plain white opaque or green shades were soon introduced and generally used. At night, when one of these reading lamps was placed upon the table it spread a circle of light and warmth, a glow of cozy friendliness which was akin to the spirit of the open hearth fire and rivaled in its charm the more æsthetic appeal of the former candle-light.

People were so interested at this time in the comfort and efficiency of light that they did not seem to realize the value of the lamp as conducive to the home-^{Gas} like atmosphere, and so welcomed with great joy the introduction of gas as a lighting medium. Lamps were banished and were replaced by blazing gas jets, suspended by brass chandeliers from the center of the ceiling in each room. The light given by this means was usually very poor, and exceedingly hard

to read or sew by, but it was a great labor-saving device and improvement, and no house of any importance was considered up to date without a gas lighting system. Candles were almost completely discarded by this time and lamps were found only in the poorest homes in the city or in the country where gas was not available. Even on the farms the craze for gas became so great that acetylene plants were introduced, which, though often dangerous and inefficient, did seem to be an improvement over oil lamps.

It was, however, not long before the discomfort caused by the glare of the new method of lighting came to be felt and an effort was made to soften the sharp brilliance by opaque globes and silk shades. The lack of the reading lamp was felt and gas lamps were soon placed where oil lamps had formerly been used. The plain shade used on most of the oil lamps did not seem appropriate to gas lamps, unfortunately, and this led to silly extravagances in the way of silk, metal, and glass shades. Good taste was abandoned, and a feeling for the appropriate apparently did not exist. Flowers, flounces, fringes, and beads ornamented the lamps of

sedate homemakers, placed in rooms otherwise furnished in accordance with classic detail. The gas lamp seemed to be considered a separate unit, unrelated to the room in which it was placed.

Fortunately the revival of a desire for the more quaint form of lighting fixture has come with the introduction of electricity **Electricity** into our homes of the present day.

The renewed interest which we now feel in the good period furniture of all time and in the best modern designs is reflected in the design of artistic lighting fixtures. The study of foreign details, and the reproduction of period furniture, is giving us saner and more artistic methods of working in all crafts, is increasing our sensitiveness to the small things that make up the whole, and leading us to realize the necessity of expending thought on all phases of home decoration. Efficiency in the matter of quality and quantity of light is being carefully considered all of the time, but in attaining that end a regard for the beautiful and appropriate is also exercised.

In the evening the artificial lighting fixtures are the most important of all the furnishings of the room. It is of course a physiological

fact that the eye is attracted invariably by the brightest point of light. If this greatest point of interest is inadequate in structural design or in architectural arrangement, there is a loss of dignity to the whole scheme of decoration. Some of that careful thought and planning which is given to the illuminated altar in the church should be carried into the home as well. The form, color, and design of the lighting fixtures should all reflect and be in keeping with the general spirit of the room.

Artificial Light as the Point of Interest in the Evening

The arrangement of the lights in the room is of the greatest importance in the general effect. Some very large rooms furnished in the formal style of Louis XIV, XV, or XVI are suitably lighted by the use of chandeliers suspended from the ceiling. Most of the rooms in modern homes, however, are better lighted by side lights and by lamps placed in carefully considered places about the room. The side lights should be so placed that they form a part of the architectural plan of the room, and should emphasize the principal feature of interest. In the living room, for instance, if there is a fine fire-

**Arrange-
ment**



**LIGHTING FIXTURES MAY FOLLOW THE STYLES
OF THE VARIOUS TYPES OF PERIOD FURNITURE.**



(Copr., 1916, Good Furniture Magazine)

WHERE SIDE LIGHTS ARE USED AS ORNAMENTAL FIXTURES NO PICTURES
ARE NEEDED UPON THE WALLS. THE FURNITURE IS A MODERN DESIGN
PATTERNED AFTER SHERATON.

place, it is most natural to strengthen its appeal by the use of lighting fixtures placed upon either side. In the dining room the buffet seems to become a structural part of the room when it is dignified by a pair of formal sconces. In the bedrooms the most logical place for lights is of course on either side of the dressing table. These side lights should, of course, be balanced in all rooms by other lights, but each illuminated spot should have a distinct use and reason for being, other than merely giving forth light.

When lamps are used they should be placed with the same strict regard for proper position as with side lights. They should always be arranged to call attention to especially attractive pieces of furniture or to decorative groups of furniture, although they, at the same time, may serve the purpose of comfort for reading or sewing.

Where
Lamps
should
be Placed

In these days of reawakened interest in interior decoration, people now deliberately plan for an effect by the use of lamps which their grandfathers unconsciously achieved. The glow of warmth and cheeriness cast by the evening lamp gives to the living room at the

The Es-
thetic
Value of
the Lamp

end of the day what the burning logs in the fireplace gave in the morning hours — an almost spiritual center which attracts, not only the members of the family, but the casual guest as well. To successfully give this effect, the light must be subdued and softened to the proper value by the use of truly artistic shades. These shades are not the grotesque affairs used on the gas lamps of some time ago. They no longer look like ornate garden hats or flounced petticoats. They are designed to fit in with the furnishings of the room in color, texture, and style.

Different rooms and different uses require different colors given by the shading of the lamps and lights. For reading or sewing a soft green is considered by many people to be the most restful hue, but others can do good work only in a faintly yellow glow. Lights screened by shades in the various tones of rose are unquestionably the ones best suited to all festive occasions, if the color is not too brilliant in intensity.

Different materials may be used for shades, depending upon the decorative style of the room. China silk may be shirred on to a wire frame and finished with

Colors

Materials

a simple gimp, and decorated silks of the heavier variety are also often used stretched plain upon the frame. For rooms fitted up in mission style a more severe type of shade should be used made of Japanese basketry or of art glass in single hue and shaded effects. Parchment or even heavy water-color paper can often be used for the same purpose with astonishing success. A small amount of ingenuity, only, is needed, to make charming shades of all sizes at very little cost, and there is almost nothing in the line of household furnishings for which merchants ask such large prices in proportion to the value of the materials used in their construction.

As with shades, so also a sense of appropriateness should be strictly regarded in the choice of lighting fixtures with reference to the particular type of furniture used in the room. A period room should have the lights with their shades in the same period of design. In a room furnished in the spirit of the period of Louis XVI the lighting fixtures should be very dainty and graceful. If there are shades, they may be very fragile and delicate, trimmed with tinsel and garlanded with

Period
Styles in
Fixtures

ribbon flowers. Often, however, the most beautiful effects are gained without shades, when tiny electric bulbs are placed upon the tips of candle-like supports. This plan of lighting is especially effective for the side lights in the dining room, with shaded electric candles for the table, and is equally suitable for the French, English, and colonial periods, although the standards of the fixtures would vary with the structural design of the furniture with which it is used. Jacobean and Chippendale should be rather heavy in shape; Hepplewhite, for example, would again call for more delicate metal work. Straight-lined metal and wood fixtures are now manufactured to carry out the Craftsman and Mission ideas, and even in wicker and grass there are lamps to correspond with the furniture.

Great care should always be exercised in deciding upon the style, color, and arrangement of the lights of each room, for it is possible to make or mar the complete artistic effect of a home by the attention or lack of attention which has been given to the illuminating system.

**The Im-
portance of
Artificial
Light as a
Part of a
Scheme of
Interior
Decoration**

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CONCLUSION

Interior Decoration as Art — How Knowledge of the Subject may be Gained — Suitability of Each Room and of the House as a Whole to Its Use — Sincerity in the Outward Expression of the Owner's Personality.

THE practice of interior decoration is in reality merely the exercise of common sense in relation to applied art — a recognition of relative values and a strict feeling of proportion. Common sense or good judgment can only be had, however, with a certain amount of experience through which knowledge of the subject has been gained.

People in general do not sufficiently realize that some positive knowledge is absolutely necessary for the making of a successful plan for the furnishing of their own homes. There may be some fortunate individuals born, who are endowed at the beginning with a comprehension of balance, symmetry, and rhythm,

**Knowledge
must be
Gained**

who instinctively have a feeling for the harmonious beautiful, but these especially favored beings are few and far between, at least among the people of this country. Most Americans are not naturally alive to a strong feeling for art. There has been no place for it in their busy, money-making lives, and it is only recently that they have awakened to any feeling of lack. So the artistic common sense which the Americans of to-day exercise must be derived in its standards largely from the inherited knowledge of bygone days when a love of art for art's sake was the instinctive possession of even the most humble people.

There are two ways to accumulate these inheritances. The first and best is by traveling, by seeing in the various countries the best art treasures of all ^{Travel} ages, in their natural environment. The collections in the great museums and in some of the best shops in this country are certainly worth attention, but they, after all, are only collections and can never give the inspiration which the occasional object of beauty gives in its native setting. The average citizen of the United States may see

nothing in the palaces abroad which he could possibly copy in his own home, but he can gain general ideas of fundamental lines of beauty from them, and turn to the smaller chateaux of France and the manor houses of England for specific inspiration and for ideas in the furnishing of his own home. These smaller places exhibit the good taste and high standards of the royal mansions without that extravagance and lavishness which is unsuitable in every way to the average modern house. Many people who have made a careful study of period furniture are disappointed in the general effect which they have achieved by its use in their own homes, but they have made the mistake of feeling that beauty depends upon magnificence and so have copied the furnishings for their simple homes from too luxurious models. The result is a lack of proportion which cannot help but be strikingly bad taste.

The other way of gaining knowledge in the art of interior decoration is by the study of art in its relation to house furnishings, and the effect that the history of the world has had upon it. The

**Historical
Study**

underlying reasons for the changes in styles of furniture is learned in this way, and so a greater interest is felt in each style. When it is known that Marie Antoinette was very young when she became the bride of Louis XVI, that she disliked the court pomp and preferred to play as a child at the simple life of a shepherdess with a garlanded crook and pretty watering pot, it is easy to understand that the new royal taste must have had a great influence in the transition period from the rococo to the classical ideas of decoration. When it is known that hoop skirts were universally worn in the eighteenth century, it is also easy to understand why settees were made in such great numbers and why the chairs were designed with such wide-spreading arms. Every style in furniture had its relation to cause in, and relation to, some historical event or influence which produced a type of interior decoration well suited to its day of creation, but perhaps not at all suited to modern use. In this study of the causes and effects in the art of house furnishings, some of that sense of proportion, of the fitness of things, may be gained in a most pleasant manner.

The persons who have made a parallel study of period furniture, decorations, and history will be most apt to link the interior decoration of their homes with the style of architecture used at the time of building. They will not place mission furniture in a colonial house and will not install chandeliers of the Louis XVI period in a bungalow. Also, if they do furnish their homes with the style of furniture which the architecture calls for, they will not slavishly copy all the modes and mannerisms of another time, some of which must be entirely out of key with the life and materials of to-day. They will realize that not all the creations of the past are good, and will be able to pick out those qualities which are most beautiful and best suited to the present environment. At the same time they will do some consistent designing in the spirit of the period or periods of decoration which they wish to employ, keeping in mind the details of historic ornament in its scale and surface relation, but employing their American inventive faculties in the use of expressive qualities and adaptations to accord with modern life.

**The Proper
Adaptation
of Styles
of Past
Days to
Modern
Use**

The function of the house as a whole should be carefully considered before the furnishings are selected. There is nothing more unsuitable than a house with a very simple exterior filled with furniture of a luxurious type, and in the same way people should adapt their homes to their own mode of life or they will not be at home in their environment. A house should be neither more nor less expensively furnished than the means of the householder warrants. The rule of proportion applies to the relation between the tenant and his home as strictly as to interior decoration.

As the function of the house as a whole must be considered, so must the function of each room be carefully determined and expressed by the assembling of the articles of use and of ornament within it. The use for which it is intended should be kept in view, and there should be a real understanding of its needs. When a room conforms to the needs of some person who spends many hours within its four walls, it cannot help but reflect that person's individuality. The successful interior decorator is the one

Suitability
of the
House as
a Whole
to its Use

A Consideration of
the Function of
Each Room
in the
Choice of
Furnishings

who becomes really acquainted with his client and in so doing finds out his likes and dislikes, his faults and idiosyncrasies, so that he can place himself in the mental state of his client and provide furnishings which are suitable. So the man who is decorating his own rooms should purchase for his use only those things which he really likes and which seem truly useful to himself, but he should be guided by the general rules of beauty and proportion so that the result shall be pleasing.

There are certain essential features, such as the background values, the arrangement of the furniture to give proper balance, and the placing of the larger decorations, which must conform to general rules, but personal taste should always be regarded in the colors and the objects of chief interest, such as the choice of pictures or of the style of furniture.

The room should be the outward expression of the spiritual and mental attributes of its occupant, and this expression may often be given in the most simple ways, by a bowl of favorite flowers, by a few pieces of treasured pottery, or even by a bird cage hanging in

**The Rooms
as the
Expression
of Per-
sonality**

the sunlit window. Anything which is a part of the daily life may be made to fit into the whole scheme of decoration, and these necessary articles should be used to gain desired effects instead of many useless ornaments. With the exception of a very few pieces of real beauty, all bric-a-brac should be placed upon a high shelf out of sight. In fact, a general rule might be formulated to eliminate almost all beautiful things, which are not distinctly useful in their environment, for an object which is not useful is somewhat out of place and is therefore lacking in that proportion which is one of the elements of beauty.

Each room in a house should express comfort. The colors in the bedrooms should be of just the right hue and value, to permit rest and sleep, the desks and ^{Comfort} tables for writing should be of a convenient height and placed in a good light, and the various chairs should be of a shape and size adapted to the people who are to use them and should be absolutely comfortable. If the furniture is at first not well arranged for convenient use, the laws of structural arrangement will be found to be elastic enough for

a shifting about until each article is in the right place to do its own work in the most efficient manner. In this way a homelike effect is gained which is instantly felt by any one who enters the room. It then seems at first glance to be a place which is lived in, an environment which is conducive to mental and spiritual growth and physical comfort.

Since no two people and no two family groups are ever alike, no two real homes can have the same atmosphere or **Sincerity** can give the same impressions to the people who come into them from without. Ideally each home should be the manifestation of the owners' interpretation of the worth-while things of life and should express his attitude toward the world by his sincerity in the use of details in his scheme of interior decoration which shows his true personality.

CHRONOLOGICAL TABLE

SHOWING THE ORDER OF PERIOD STYLES FROM THE BEGINNING
OF THE RENAISSANCE TO THE 19TH CENTURY

ENGLAND			REMARKS	FRANCE	
	SOVEREIGN	STYLE		STYLE	SOVEREIGN
House of Tudor	Henry VIII 1509-1547	Tudor	About the Duration of the Renaissance Period in Other Countries	Francis Premier	Francis I 1515-1547
	Elizabeth 1558-1603	Eliza- bethan			Henry II 1547-1559
Stewart Line	James I 1603-1625	Jacobean	Italy 1443-1564	Henri Deux	Francis II 1559-1560
	Charles I 1625-1649		Germany 1525-1620		Charles IX 1560-1574
	Commonwealth 1649-1660		Flemish and Dutch 1520-1634		Henry III 1574-1589
Stewart Line	Charles II 1660-1685		Spain and Portugal 1500-1620	Henri Quatre	Henry IV 1589-1610
	James II 1685-1688	William and Mary	Other European Countries 1500-1630	Louis Treize	Louis XIII 1610-1643
House of Orange	William and Mary 1688-1702		Barocco Styles Beginning of the Rococo	Louis Quatorze	Louis XIV 1643-1715
	Anne 1702-1714	Queen Anne	Chippendale's book, "The Gentleman's and Cabinetmaker's Director," published 1754, and a later edition 1762.	Louis Quinze	Louis XV 1715-1747
	George I 1714-1727	Chippen- dale	Hepplewhite's book "The Cabinetmaker and Upholsterer's Guide," 1789.	Louis Seize	Louis XVI 1747-1793
	George II 1727-1760	Hepple- white			
	George III 1760-1820	Adam Sheraton	R. and J. Adam 1750-1790 Sheraton's book, "The Cabinetmaker and Upholsterer's Drawing Book," was published in 1791. A later edition in 1812.	Empire	Napoleon 1793-1814

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